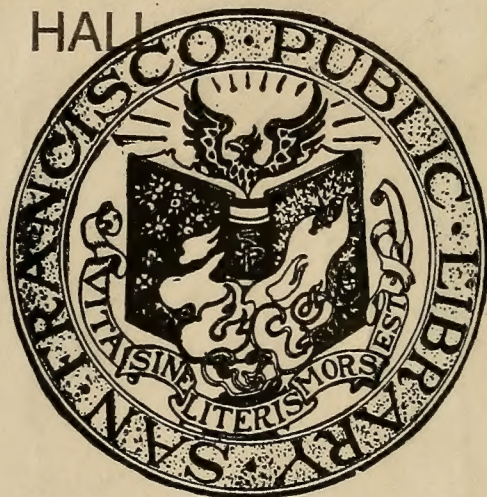


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CAMERA CRAFT

A PHOTOGRAPHIC MONTHLY

EDITED BY

SIGISMUND BLUMANN



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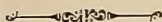
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Winter

Alma R. Lavenson

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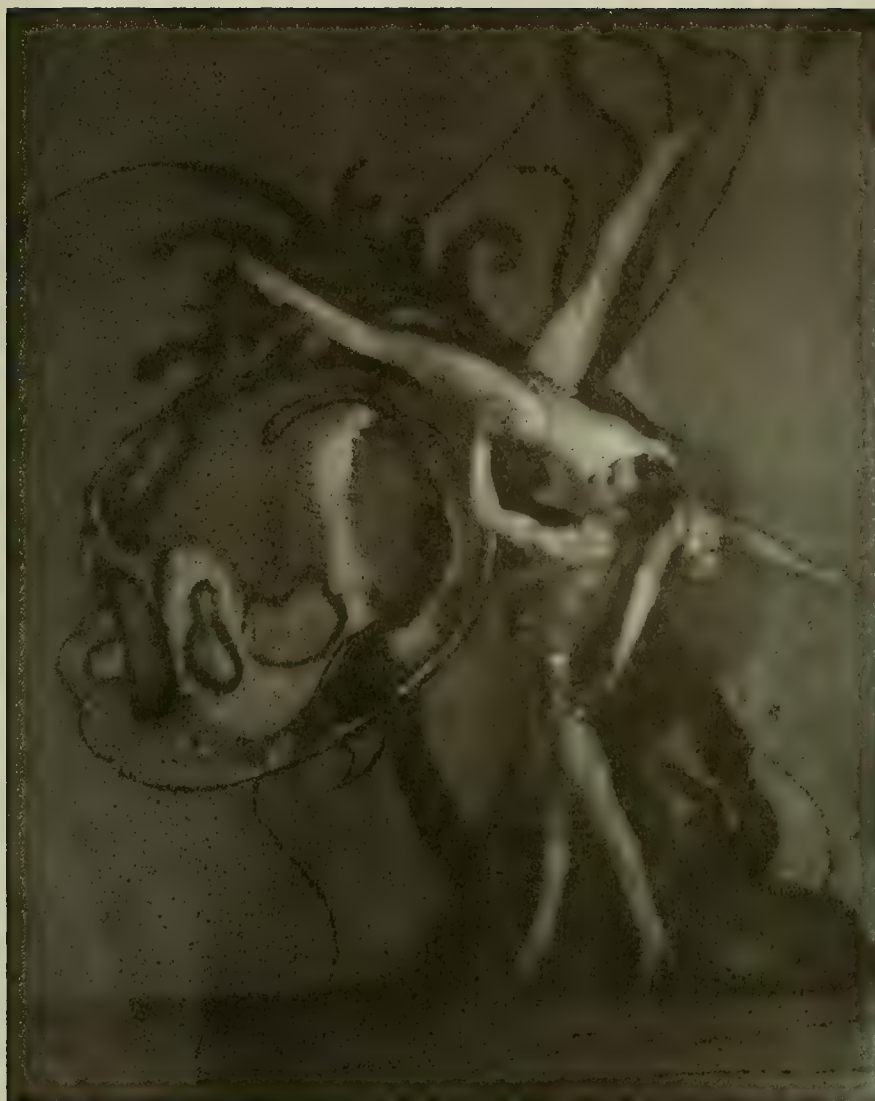
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NO. 1

Bendaying the Photographic Print

By Sigismund Blumann

Illustrated by the Author

What this title means is not new to photo-engravers and printers, but it may be strange enough to photographers to require some explanation, especially since we have used Bendaying without sanction or right to denote something similar but not the same.

The Benday Process, invented by Benjamin Day, is a transfer method of incorporating different effects from an inked up film into dots, stipples, lines, and geometric hatchings of various sorts. The work is beyond the equipment and ability of amateur and layman and can only be done by expert workers with outfits that cost large sums of money or may be rented under patent rights by accredited professionals.

We propose to deal with Hutchinson Artists' Shading mediums, offered to the general public by the Bourges Service Corporation. These shading mediums are thin celluloid films about ten by twelve inches in size with stipples, dots, lines, screens, geometric designs, and shadings upon one surface. The designs are so contrived that they may be lifted away with a pointed or chisel-shaped stick, leaving the clear film. Furthermore, the designs may be had in black or white, so that one may lay a Hutchinson Medium over a photographic print and get an effect in white or black pattern.

My own use was especially directed to contriving the simplest and easiest ways of using material that offered so many possibilities. I shall therefore devote this space to using the films as masks in contact and projection printing and leave copying methods for another time and place.

First, then, let us consider the material and tools. The outfit which was at hand in our experiments consisted of several of the films, a stylus of wood pointed at one end and chisel-shaped at the other; a specially prepared stomp or two, a bottle of rubber solution (frisket cement), and another of celluloid solvent.



Line Screen Mask without removing the pattern properly. A faulty, unpleasant appearance results.

Stipple screen with proper removal of pattern on face, hands and highlights.

In using the stylus, do not dig into the film or use force. Gently push, lift, or smooth away the design as desired. My experience suggests a sort of pushing motion that carries away the pattern ahead of the chisel end of the wooden tool. Use no metal. Knives, razors, chisels, and axes are taboo. This is an artistic operation not a surgical or woodsman's.

If you are working with a portrait negative in contact printing and finally have produced a mask that exactly suits your artistic taste and that of your subject or customer, by all means leave the film glued by its four corners or edges so that you can print duplicates at any future time. If used in enlarging, file the film with the negative and make such annotations as to size of enlargement, etc., as will permit identical reprints.

Never try to use the same film for several different negatives if once you have etched or cleared them for a particular one. They cost little and you cannot hope to achieve first-class results with reclaimed material. This is a luxury process, anyway. It is an advancement, an enhancement, of your prints, if it is anything. Treat yourself luxuriantly to a fresh sheet for every picture. If this seems like selling a maker's goods for him, fine. If the goods be worthy, and I am happier I to make you acquainted with them and of the producer.



Two renderings of the same subjects from the same negative, showing cleared highlights and border pattern. On an enlargement the effect is wonderfully better.

Let us take the simple border first. Use your customary double printing border mask, but interpose the desired Bourges screen between the mask and the paper. You will get a border with that pattern. Now take the usual mask, and when you have the negative and mask in place in the printing frame interpose the screen you desire shall show in the picture between them and the paper. You will now have a border of one pattern and a picture inside of that border of another pattern.

Suppose, now, that you do not want the pattern to show in certain parts of the picture: Fasten the Bourges screen to the four corners of the negative with the pattern side of the screen outside and on the retouching desk or with a light underneath the negative gently smooth away the pattern. This is not a difficult task, for you may erase or lift the Bourges patterns with a toothpick if you have the patience. My favorite tool has been a neatly-rounded and sand-papered stick of soft pine, which has a chisel end and a pointed end. The hardwood tool furnished by the maker was not as efficient in my hands as the soft wood. Also provide yourself with a soft bristle or camel's hair brush about an inch wide, to dust off. I prefer bristle, but not the coarse sort.

As a variety of patterns on one picture would be bizarre and in bad taste, however great its advertising value, you will not need to use cutouts and stencil knives in the frisket man^{ner}



Here the clearing process has been made palpable. Note the line and stipple combination on the right picture.

This thing might be complicated with abstruse reading matter and pages of explanations, whereas you now know all that is to be known. It is as simple as that. Why complicate matters with minute directions when in five minutes, with a couple of Bourges screens and a stick of wood you can perfect yourself? The illustrations have been designed to carry the lesson farther and deeper than pages of didactic text. From the faults, purposely exaggerated, and the captions, minutely explanatory, you will learn quickly. So read, consider, and presently get to work. A ten-minute practice is worth an hour's reading. You learn to know by reading, you know to do by doing.

But it will be pertinent to this article to give certain warnings and hints. As for instance, that a coarse line or stipple will kill the picture unless that picture be a large one with broad effects.

Dense shadows are toned down so that chalky, over-contrasty negatives will give softer prints. Soft negatives will become softer.

The line patterns may be used for the picture itself as well as for border if it be fine enough so as not to destroy definition. In portraiture we have found that number 201 for the picture and 404 for the border are pleasing combinations for small subjects, and 202 and 405 for larger subjects.

For landscapes, 404 gives quite a bromoil effect, especially if a judicious use of the etching out be made to serve the general purpose. To such a print I should give a 405 border, printed rather deeply. To such a print I should give a 405 border, printed rather deeply. To such a print I should give a 405 border, printed rather deeply.



*The fully finished effect with shading worked in.
Rather crudely done to make the procedure evident.*

A large, broad subject with 405 screen and plain back border will look very like a charcoal drawing if printed on rough paper.

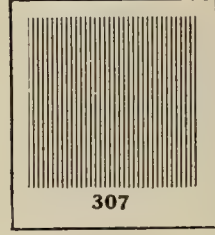
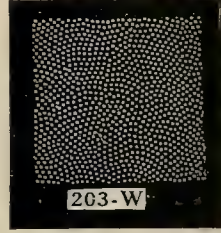
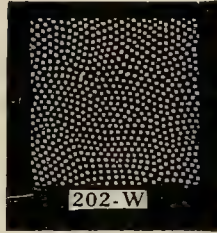
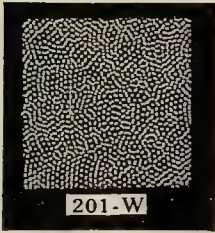
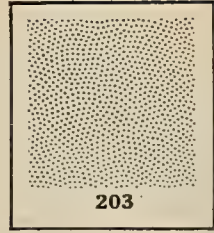
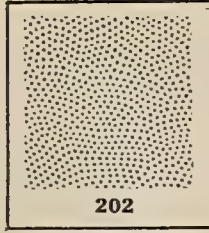
For an experimental set I recommend the following numbers, or any part of the lot: 305, 305W, 306, 306W, 307, 307W, 308, 308W, 404, 404W, 405, 203, 203W.

Also a bottle of the adhesive, though any celluloid cement will do if you have it on hand.

In contact printing you have now received all directions. For enlarging it becomes necessary to say that you must use a printing frame and enlarge through glass. To put the screen with the negative in the enlarger would mean the exaggeration of the pattern, which is most undesirable.

In a period in which novelty rules and the vernacular "It" is constituted of things different and new, these celluloid sheets with erasable patterns offer the professional talking points, selling factors, attention creators, and individuality. To the amateur most interesting pastime and another means of control and effect.

CAMERA CRAFT



Some of the screen patterns and their positives. The films may be had in negative or positive—that is black or white on clear celluloid. The white are to overlay the photograph in copying, the black as masks in printing and enlarging.

If someone questions the legitimacy of such effects, do you investigate how some of his effects were gained and ask in turn why one synthetic effect should be accepted and another rejected.

In the final analysis the whole thing will rest upon the ability and good taste of the worker, and it is not the object of this article to essay the inculcation of good taste. Use the screen rightly and with artistic discrimination and the product will be right and artistic.

Experiences of a Yacht's Photographer

By J. D. McCauley

(Illustrated by the Author)

On July first of this year I received an assignment from the Pacific and Atlantic Photos, Inc., to cover the trans-Atlantic sailing yacht race from New York to Santander, Spain, for the King of Spain's Cup.



This, of course, necessitated doubling up on jobs, since space on a racing yacht is rather a scarce commodity, but I had no trouble in securing a berth as radio operator on what I assumed to be the most probable winner, the *Atlantic*, owned by Gerard B. Lambert of Princeton, N. J.

For equipment I took a 4x5 RB Long Focus Graflex with an 8½ and a 9-inch lense, the latter being convertible—the greatest focus of the single element being 18", it just being possible to use this extreme for subjects at infinity with my bellows racked all the way out.

In addition to this I added a 2¼x3½ camera with a fast lense and a direct vision finder to use in places where it would not be possible to employ the bulkier outfit, such as up the mast.

Panchromatics have always been a favorite with me, and to the list was added a case of thirty dozen Eastman Pan Cut Film and a set of Gelatine Filters. Of the filters I employed the K1 almost exclusively, placing it between the lens elements. This permitted a rapid exposure such as was needed to stop the motion at close quarters and at the same time give me excellent correction with the Pan Film. A cut film magazine, a changing bag and a dozen plate holders completed the inventory.

Because of the scarcity of fresh water and the difficulties that would attend developing on board, I decided to send my film back undeveloped. Accordingly, as soon as each twelve exposures were made, the film was returned to the original box, together with a sheet of typewritten captions, and the box dipped in paraffine wax to keep out the salt air, which plays havoc with photographic emulsions.

On July fifth we were towed out from Tebos Basin, Brooklyn,



THE TRUSTY HELMSMAN
Courtesy Pacific and Atlantic Photos, Inc.

to a point just off Sandy Hook, where we anxiously awaited the day of the big event.

Late the following night the owner, Mr. Lambert, came on board, together with Mr. Charles Francis Adams, the amateur sailing master; his son, Charles F. Adams, Jr.; Dr. Clopton and the navigator and weather man, Lieut. Felix Johnson, U. S. N.

At 8 o'clock a. m., July 7th, the tug Thomas Morgan came out with some last minute supplies, together with a number of relatives and friends of those on board, to say a final good-bye and wish us "bon voyage."

At 10 a. m. the tug took us in tow to the finish line, there being hardly enough wind at the time to even give us steerage-way.



A DIFFICULT JOB ON THE HIGH SEAS
Courtesy Pacific and Atlantic Photos, Inc.

On arriving at the line we found our competitors, the Elena, the Guinevere, the Zodiac and the Azara, and numerous pleasure craft of all descriptions ranging from large steam yachts to small motor boats, all out to see the start of the first trans-Atlantic sailing yacht race that had been held in twenty-three years.

The starting time had been set for noon, but a dead calm prevailed. The committee boat hoisted flag signals to the effect that it had been postponed, and we were to stand-by.

At about 2:30 p. m. a faint breeze came up and the first gun to get ready boomed forth. This was followed by a second and then the third and final signal, at which we proceeded slowly to cross the line. I can well appreciate just how disappointing this must

have been to the hundreds of spectators who had been waiting the major part of the day, to see the contestants drift slowly to sea instead of the spirited spurt which one expects to see in a start off.

The Elena took the lead almost immediately, and we a close second. The other three contenders were lost from sight as evening came on and the race, as it eventually proved to be the case, was between ourselves and the Elena.

Light sails were brought out because of the gentleness of the wind and the entire crew, including the owner, his guests and even the steward's department, turned to heroically to handle sails. In the face of this I was obliged to drop my camera after having made a couple of action shots, and lend a hand with the lines.

Gradually the wind picked up, and before long we were sailing along at a merry pace—the sails all full and the ship hove over on her keel.

One who has never raced on a sailing yacht cannot appreciate just how exhilarating it is to stand on a sharply-inclined deck with the water slipping by so fast that it would make you dizzy to concentrate on it. Action is predominant everywhere. On deck the mates and the bo'sun are bellowing out orders and men are scurrying to and fro to carry them out. Some are here and there in little groups hauling on lines and some are going up the rigging to the dizzy heights of our 145-foot masts. It is a glorious moment, but once the sail is set properly the hub-bub subsides and silence prevails, save for sound of the water lapping against the sides of the yacht and an occasional flapping of a sail that has not been adjusted to secure its full ration of wind.

The Elena maintained her lead for the best part of two days, but at daybreak of the third day we found her off our beam at a distance of about half a mile. I made several exposures, using my long focus element, which turned out very good.

Gradually we passed the Elena, and before nightfall she was no longer discernible on the horizon. This lead we gradually lengthened to 160 miles, which we held for over two-thirds of the way across.

As we neared the coast of Spain we struck a calm pocket, known in the vernacular of the sea as the "doldrums," and this lasted for two days. The Elena, I think, must have been some distance to the northward, or southward, of us, because she escaped this and eventually beat us across the finish line by a full day.

In coming into the Bay of Biscay we encountered strong head winds and were obliged to tack ship, back and forth, covering two miles for every one that it put us nearer the goal.



WHAT ARE HEAVY SEAS WHEN A KING'S CUP IS AT THE GOAL?

Courtesy Pacific and Atlantic Photos, Inc.

On July 25th, at 12:50 European Standard time, we crossed the line at Santander, Spain, and down came our sail. A tug took us in tow to our anchorage in the harbor and, despite the fact that we were only second in the finish, we received a tremendous ovation. Battle-ships of Spain, France and the United States were drawn up on either side, all decked in flags for the occasion. As we passed each one a salute would be given by dipping the national flag, and in some instances by lining up the entire crew at attention and striking the band. Small boats of all descriptions were scurrying across our bow, their occupants shouting words of welcome and throwing bombs in the air which exploded with terrific claps of thunder. As we came abreast of the Elena her entire crew drew up to the rail and cheered.



Not the winner, perhaps, but a gallant bark.

This was reciprocated by our crew sending out three whole-hearted, lusty cheers for the winner.

No sooner had we dropped anchor than two French news reel men came aboard, one with the International and the other with the Fox, having been asked to do so by Monsieur Peyrolet, the Paris representative for the Pacific and Atlantic Photos, Inc. I gave them my film, which numbered ten dozen in all, and they were dispatched immediately to Paris by train, and the following day found them on board a fast boat bound for New York.

The trip had taken 17 days, 16 hours and 25 minutes from start to finish, and during this time we had been on a water ration which amounted to little more than a quart a day for washing purposes. In order to take a bath it was necessary to mix a glass of soap suds and use this on the body sparingly, rinsing off afterwards with a bucket of salt water drawn from over the side of the vessel. This, while better than nothing, could hardly be compared with the weekly event that made Saturday night famous, and what a treat it was to again step into a bath tub and be as extravagant as you pleased with the water.

Having dispatched my film, my work for the time being with the P. and A. was finished, and I spent the rest of the trip employing my camera for my own pleasure and that of the owner.

Probably no branch of photography is more interesting and more remunerative than that of yachting. The season is only of

seven or eight months' duration, but then the photographer has the alternative of migrating south, where it is continued during the winter months.

Regardless how good a photographer may be or how great an artist may be in his make-up, in order to put his work on a good paying basis he must concentrate his efforts on something that lies close to the bosom of those who are in a position to pay liberally for the effort expended. In this respect yachting excels, since only the ultra wealthy can afford to own yachts. In addition to this the crew offers a market that is not to be lightly passed aside. Probably no greater love exists than that of a sailor for his ship.

Newspapers and periodicals also offer a good but rather limited market, and the pay, unless you receive an assignment, is probably not as good as the first two mediums. Usually they pay from three to ten dollars a print.

For anyone who is interested in marine photography I suggest that you try yachting. The field is far from covered and its potential possibilities are as yet untouched. This will appeal particularly to the pictorialist, since he can employ any medium he sees fit. As a rule I work in straight bromide and bromoil and am quite content with the returns.

The Camera Widow

*There are bottles in the closets,
There are others on the sink;
And scales and weights and even plates;
My sideboard's on the blink.*

*There's hypo in my demijohns,
Sulphite in my tea can;
Bromide in jugs and little mugs,
And towels stained with tan.*

*There's pyro in the ice box,
And clippings on the floor;
The corn pans, white and very bright,
Were mine, but never more.*

*On Sundays, if it's very bright,
And clouds are in full view,
We must go, and miss my show,
To take a shot or two.*

*Even on those rainy days,
When radio's a pleasure,
He must go, through ice and snow;
Reflections are a treasure.*

*You, too, can be a camera fiend,
And other pleasures miss;
But art sublime, old pal o' mine,
Is not domestic bliss.
Fiola Daniels in the "Developer"*

Three Solution Developer

By Dr. Howard C. Atwood, D. O.

With so many makes of films and paper on the market today it is a temptation to test out a number of them. Also as every manufacturer gives a special formula for his product, it is worth while to have on hand some means for getting that formula simply and quickly.

This led me to prepare the following tables so that with three solutions I can at once measure out the formula for any particular paper or film.

Each separate formula was first reduced to a one-ounce quantity and these formulae tabulated so that an average of reducing agents, of sulphite and carbonate, was easily seen. Practically all papers use the M. Q. Developer with but little variation in the proportion of metol and hydro-quinone, so that a single solution will fit them all.

For films the same developer may be used, but pyro or metol-pyro are recommended for giving a better quality of negatives; so these were also reduced to one-ounce quantities and tabulated.

We are now ready to prepare the stock solutions for use, and I have adopted 8 ounces as the standard amount to mix at one time. For developing papers and bromides we need: 1 bottle of reducer, 1 of sulphite and 1 of carbonate. The bromide is added to the reducer, and experience has shown that this amount has been a satisfactory average, although more than is given for Eastman or Haloid papers, except Rapid Black, Zella, and warm tones on Etching Brown. However, an additional bottle of 10 per cent bromide is worth while, especially in working with old paper. For films only one additional bottle is necessary, as the sulphite and carbonate are already on hand. The metol-pyro formula has proved so good that it has completely won me over, and I was a confirmed pyro user.

In my work I have found that 4 ounces of developer is the handiest amount to use, so I have given my formula to mix to that amount.

FORMULAE FOR DEVELOPERS IN THREE SOLUTIONS

	M-Q-A Paper	Pyro-A-Film	Pyro-Metol- A-Film Eastman	Sulphite-B	Carb-Soda-C
Water.....	8 oz.	8 oz.	8 oz.	8 oz.	8 oz.
Pot. Bis.....	20 gr.	16 gr.	4 gr.	Sulp. Soda 267 gr. 175 gm.	
Metol.....	12 gr.		4 gr.		
Hydrok.....	40 gr.				
Bromide.....	20 gr.				
Pyro.....		110 gr.	40 gr.		Carb. Soda 310 gr. 20 gm.

CAMERA CRAFT

MIXED DEVELOPERS. FROM A-B-C FORMULAE. PAPERS

	A	B	C	Water
Eastman—Athena.....	$\frac{3}{4}$ oz.	$\frac{7}{8}$ oz.	$\frac{7}{8}$ oz.	2 oz.
Zella.....	$\frac{3}{4}$ oz.	$\frac{7}{8}$ oz.	$\frac{7}{8}$ oz.	2 oz.
Alba.....	$1\frac{1}{2}$ oz.	$1\frac{1}{4}$ oz.	$1\frac{1}{4}$ oz.	
Rapid Black.....	$1\frac{1}{2}$ oz.	$1\frac{1}{4}$ oz.	$1\frac{1}{4}$ oz.	
Vitava Etching Brown.....				
Athena.....				
Old Master.....	1 oz.	$\frac{7}{8}$ oz.	$\frac{3}{8}$ oz.	2 oz.
Linen Finish.....				
Grade F.....				
Portrait Bromide.....	$2\frac{1}{8}$ oz.	1 oz.	1 oz.	
P-M-C and Eastman				
Bromide.....	$\frac{3}{4}$ oz.	$\frac{3}{8}$ oz.	$\frac{3}{4}$ oz.	$2\frac{1}{8}$ oz.
Azo.....	$1\frac{1}{4}$ oz.	$\frac{5}{8}$ oz.	$1\frac{1}{8}$ oz.	1 oz.
Gevaert Novabrom,				
vigorous.....	$1\frac{1}{4}$ oz.	1 oz.	$1\frac{1}{4}$ oz.	$\frac{1}{2}$ oz.
Criterion.....	1 oz.	$\frac{1}{2}$ oz.	$\frac{1}{2}$ oz.	2 oz.
Defender.....	$1\frac{1}{2}$ oz.	$\frac{5}{8}$ oz.	$\frac{5}{8}$ oz.	$1\frac{1}{4}$ oz.
Haloid.....	1 oz.	$\frac{5}{8}$ oz.	$\frac{5}{8}$ oz.	$1\frac{3}{4}$ oz.
Enlarging Cyco.....	$1\frac{1}{4}$ oz.	$\frac{5}{8}$ oz.	$\frac{5}{8}$ oz.	$1\frac{1}{2}$ oz.

MIXED DEVELOPERS. FROM A-B-C FORMULAE. FILMS

	A	B	C	Water
Pyro. Metol-Pyro.....				
Gevaert, Pyro.....	1 oz.	$\frac{7}{8}$ oz.	$\frac{7}{8}$ oz.	$1\frac{1}{4}$ oz.
Agfa, Pyro.....	$1\frac{1}{8}$ oz.	1 oz.	$\frac{5}{8}$ oz.	$1\frac{1}{4}$ oz.
Eastman, Pyro.....	$\frac{3}{4}$ oz.	$\frac{1}{2}$ oz.	$\frac{3}{8}$ oz.	$2\frac{3}{8}$ oz.
Eastman, Metol-Pyro.....	$\frac{1}{2}$ oz.	$\frac{5}{8}$ oz.	$\frac{5}{16}$ oz.	$2\frac{1}{2}$ oz.
Wellington, Metol-Pyro....	$1\frac{1}{8}$ oz.	$1\frac{1}{4}$ oz.	$\frac{3}{4}$ oz.	$\frac{7}{8}$ oz.

THE SONG UNSUNG

By SIGISMUND BLUMANN.

*If but our words could half convey
The thoughts our hearts so long to say,
Such poetry should have a birth
As ne'er was penned upon this earth.*

*And if our tongues could voice the tunes
Set to the soul-begotten runes
That come betimes, one may surmise
We'd hear the songs of Paradise.*

*Thus it remains for mortal man
To satisfy as best he can,
And feeling much strive as he may
To voice the things his heart would say.*

*The sweetest fruit is highest hung.
The greatest song is still unsung.*



PASTORALE ARABE
Joseph Petrocelli
New York, N. Y.

The San Francisco Salon

PART II

By Sigismund Blumann

Two months have gone by and the salon should be a thing of the past, but it seems to have a vitality that goes beyond its actual status as an exhibition of photographs, however fine. There seems to be a lasting interest in the policy of making an International Salon strictly invitational.

The possible merits and faults, the probable good and bad effects, were briefly mentioned in the previous article on this subject. Different ideas and contrary opinions are coming to us by word of mouth and in the mails. Most of them are aggressively opposed to one another and take extreme viewpoints. We are coming to a doubtful acceptance of either side and are inclined to resort to the old adage that "The right lies in the mean twixt both extremes."



PACIFIC OCEAN—SANTA BARBARA
G. H. S. Harding,
Berkeley, California.

From the projectors of the salon who put it through and did all the work—and there is a great deal of hard work in such a project—we need no better argument than that it was conceded an unusually fine show.

Some will say to this that it might have been equally fine or finer, though it were open to all, subject to the usual selection.

To which the Pictorial Society of San Francisco can say that it was their affair and their option.

Was it? Is a public show, an international exhibition, the property of any body of men, or is it a public trust, in a way?

Personally we incline to the belief that a certain number of closed events, invitational exhibitions, are good. Passing over the possibility of favoritism and arbitrary assumption of right to pick



STREET IN NUREMBERG
*John Paul Edwards,
Oakland, California.*



SUNLIT TRAILS—TAMALPAIS

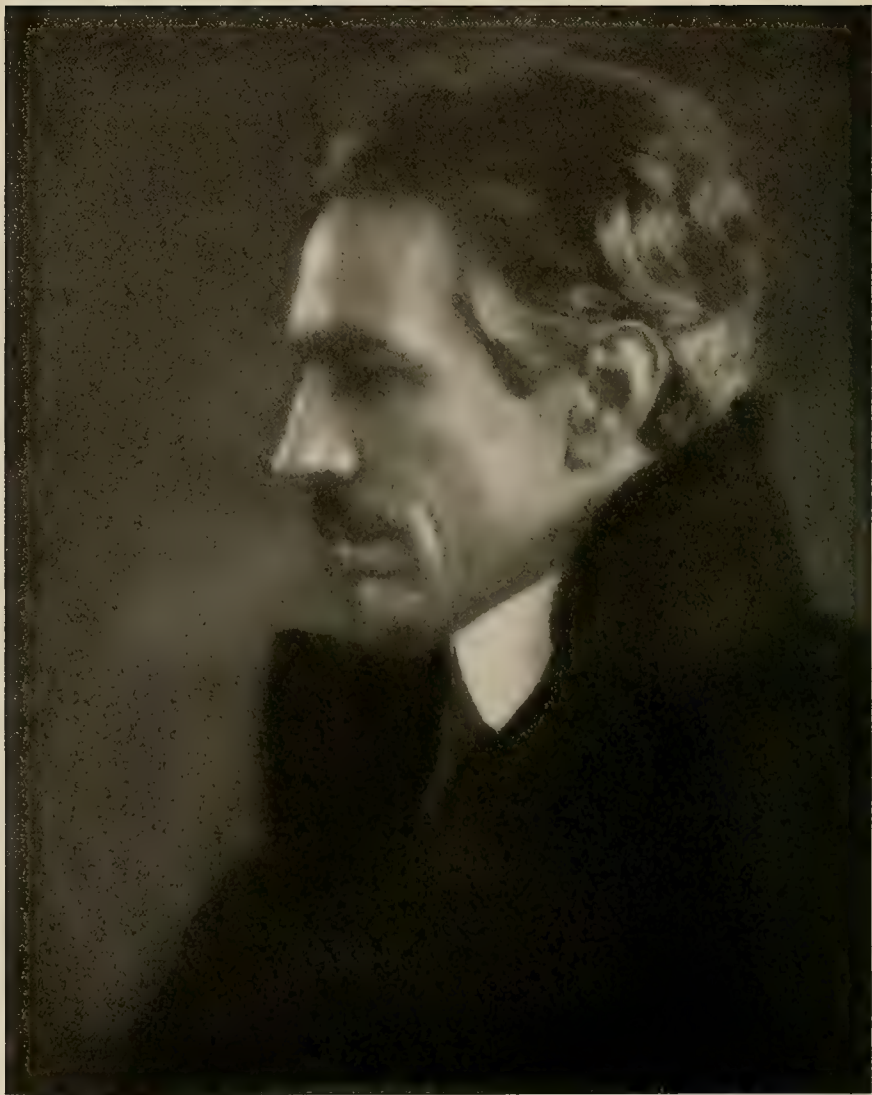
*Horace Hirschler,
San Francisco, California.*

men, we feel that the members of the Pictorial Society are qualified to know which are the accepted masters and that their choice has relieved those of us who went to the gallery from wading through much that we should willingly forego.

This is an opinion which we can strengthen with the assertion that whatever was missing was not known and that less which might have been left unhung was not hung. We saw few prints that impressed us as having gotten by than at more ambitious exhibitions.

And we should like to repeat that since everything submitted was accepted, we had a chance to see each artist represented by that which he himself chose as representing him best.

We have prejudices of our own, and to that side of our nature some of the prejudiced opinions came agreeably, sad to confess.



Portrait: HAROLD CAZNEAUX,
Monte Luke,
Sydney, Australia.



CHARACTER STUDY
*P. Douglas Anderson,
San Francisco, California*

Right, however, must be encouraged to prevail, and taking a mental physic to purge me of my ill and slanting ideas, I find as an aftermath that the Fifth Annual Salon of these pictorialists of San Francisco needs no more justification, however it was run, than its merits and its success.

Portrait Lighting With Mirrors

By Thomas Southworth

The successful making of a portrait lighting requires two sources; one, with which to make the lighting, the other to illuminate the shadows. The degree of appreciation of the harmonious effectiveness of these two lights indicates, in a very large measure, the quality of the output of the studio.

This story is not so much designed to deal with the primary or main lighting as it is that of the shadow illuminant. There are few photographers who do not understand the approximate direction from which the main source of light should fall on the sitter, but there is much evidence that the subordinate illuminant—the reflector, or shadow illuminant—is much less understood.

If one were photographing a sphere, about the size of the human head—one having no prominences or depressions—but one single source illuminant would be all that would be necessary or desirable; but with the human face we have an entirely different problem, owing to its many prominences and depressions which must be suitably illuminated. Were we to adjust a single source illuminant to light a face for the standard plain lighting without providing means of throwing into these depressions—the eyes, the shadow side of nose towards the corner of the mouth and where the light falls off on the side of shadow cheek—we would secure a very disappointing result, as these shadows would be seriously lacking in detail. On the other hand, if we throw into these shadows a volume of light of similar intensity to that of our main source, we have killed our modulation, and our result is flat and fails to give us that feeling of the third dimension our pictures must possess; therefore, we must find that middle ground of shadow illumination which will furnish us with the correct degree necessary to yield the most pleasing result.

We are in the habit of speaking of this as reflected light for the reason that until the advent of “artificial” illuminants it was invariably secured by means of light material stretched across a large moveable frame and adjusted to the sitter on the side opposite to the skylight. The effectiveness of this type of reflector is very limited, and for this reason it had to be placed quite close to the sitter, and was seldom—may I say, is—used with a high degree of understanding.

Twenty-five years ago it was quite a common thing for teachers to say: “Expose for your shadows, let your highlights take care of themselves,” then, “Develop for your highlights.” This, in my humble judgment, was all wrong. I hold that the highlights are entitled to and must have the same care in the exposing, as the

shadows, then, development is merely a mechanical proposition. The doctrine quoted is offered, also, as evidence of the inadequacy of the common type of reflector, which was due to its very limited reflecting power and size as compared with the large skylight. "Letting the highlights take care of themselves" won't do at all where quality is wanted. They must be BALANCED with the shadows so that both are correctly exposed.

Twenty years ago, before I abandoned the skylight for the flashlight, I papered my camera room, including ceiling, with a very light gray. This was bucking the prevailing idea of that day, as it was then believed a neutral tone was as light as one should go. I soon regretted that I hadn't gone the limit and used something perfectly white. Were I to go back to skylight lighting, I'd go yet farther. I'd have an enormous white screen, as big as I could have it, attached to the ceiling and just about as big as the room would allow. I'd have it to swivel in the center at the ceiling, and come to just head clearance. Thus, I'd secure my balance without any sort of floor reflector. I'd provide not only for the side tilting of this monster screen, but also for advancing and retarding, so that its maximum efficiency would be available under all conditions. I'd do these things not alone for the purpose of securing a fixed condition of balanced light for ordinary lightings, but that I might make rapid exposures for both the old and young, as this business of holding one's fingers on a bulb—even for a second or two—belongs to the past.

The modern pace requires photographers to be provided with some form of artificial light, even those few who still have good skylights. These, of necessity, are comparatively small, of course, and they have brought about a lowering in quality of the average photographer's output; not because these lights are incapable of yielding well-lighted negatives, but because the reflector has not been stepped-up with the intensity of the modern small source illuminants; hence, there are far too many protographers "out of balance." Their highlights are chalky or their shadows without detail. This, in my judgment, is the most outstanding single trouble with our work today.

I believe the mirror offers the best solution for this problem. I believe that one can secure, with the same ease, just as good lightings with a small source illuminant—rather intensive—as is possible with a highly-diffused illuminant—and certainly in very much less time—but the auxiliary or reflected light must be keyed up to the proper degree.

The reflected light must not be near so far behind the chief source with effectiveness as is commonly practiced. Shadows should be full of detail. Highlights—even the strongest of them—must

register something. A very tiny area of pure white or black may be permissible, but it must truly be—tiny.

Now, there's going to be somebody who, knowing his work is faulty and feeling that such fault has been diagnosed in the foregoing, is going to go to an opposite extreme. Well, at that, I believe his pictures will be improved; but, bear in mind that "there's a difference between shaving yourself and cutting your throat."

Substituting the mirror—which should be quite large and susceptible of easy and maximum adjustment as to horizontal and vertical tilting as well as elevating—the most desirable position for its use is somewhere close to the camera, for the reason that only that which the lens sees is photographed. Placed just above the lens or just high enough to clear the head and reflecting the main light source, on the side opposite that of the main source, roughly describing a triangle as between the sitter, light and mirror, the lens always following the mirror, offers, to my mind, the best means for securing balanced lightings with these later small source illuminants.

Someone may wish to ask: "Why place the reflector so near the lens? Have our teachers been wrong during all these years?"

It would seem to me that our teachers have pretty generally taken the equipment photographers have provided themselves with, about as they found it, and have predicated their lectures on such standard equipment, and let it go at that. However, I distinctly recall visiting the studio of an ex-president of our National Association, about fifteen years ago, and found that he had a skylight on each of two sides of his camera room. I believe, however, this was brought about by external construction interfering with the one formerly used. It was discovered by this photographer that using the new skylight for the usual lighting and the former one as his "reflector" coming immediately over the camera, he secured a balance of illumination that gave him much joy. This happy combination eliminated any need for the usual reflector, and I want to say that being able to kick this old nuisance out, which stands right about where the "operator" would often like to be, when entertaining his little sitters, is an advantage that must be experienced to be appreciated.

Let us see what we have accomplished by the substitution of the old style white reflector—placed towards the side of sitter—with the mirror, reflecting the entire surface of the smaller artificial illuminant. In the first place, we have preserved the outline shadow of the usual three-fourths view of the face, so important to the reproduction of the face. This shadow, which should be in evidence on both sides of the face, but decidedly more pronounced on the shadow side must always be preserved, but, alas, seldom is. There are two chances against its successful survival. The side reflector either kills it or, failing that, the retoucher catches it and loads it with lead,

and thus the eye is carried from the light on shadow cheek to the edge of face and has to jump off, instead of being carried around the face towards the back of the head. This shadow must be quite narrow, of course, and not too abrupt, but its extreme edge should be as dark as possible. We have illuminated all shadows the lens can see, which is all that matters, and we've done it in a manner and from such a position that most effectively cooperates with the main source and with very little danger of the shadow detail being over-illuminated, whilst modeling is preserved.

There, then, are two other useful purposes to which the mirror can be applied. One of these is for extra lighting of the hair. The other, as for double lighting, in which latter case the mirror, used in a multiple form, to secure a threefold reflection over the area it illuminates, is in every sense an additional lighting unit and of even greater power than its source when the light it reflects is in turn reflected from the face at an obtuse angle.

The hair-lighting mirror has been designed to liven up the hair. Not to such extent as to give the sitter a saintly halo, but to throw backwards, from immediately above and slightly from the rear of the head, a flow of soft illumination which adds a little sparkle and a few more definite light touches to the hair. Not recommended for bald heads, but decidedly an attraction for the ladies, especially where the hair is dark. We've been neglecting the hair. Let's quit that. When we have a pretty head of hair, let's light it up and show it off. Of course, this hair-lighter must not get over and become effective on any part of the face.

The making of the modern double lighting may also be accomplished with the mirror, hence the reflector, the hair-lighter and the rear light for double lighting effects may ALL be secured from but the one single source illuminant, provided the mirrors are of sufficient size as to reflect the entire surface of the illuminant source.

An outstanding advantage of this scheme is that one is bound to get what is seen. There is a fixed relationship, one to the other. It is impossible for one to over-register and another to under-register, unless such were the situation in advance of making the exposure. Exactly what is seen is registered on the plate or film, and just as it was seen. This eliminates all guesswork, so far as that goes.

Owing to the fact that light reflected at an obtuse angle is more effective than the same light reflected from an acute angle, with the triple mirror unit of the Victor Flashlight people one can pick up reflections from the flash machine or other form of illumination front, if not too large in area, and register in a composite manner each of the three reflections on the face and part of the figure of the subject to a degree of decidedly greater intensity than those parts of the face illuminated directly by the source.

Some day I shall furnish illustrations, showing the advantages and effectiveness of the use of mirrors in the various manners described. These shall essay to illustrate the erroneous use of the old style reflector in conjunction with one of the same subject with the frontal mirror reflector. I shall also endeavor to show how a pretty head of hair may be given a little fuller attention and attraction with the hair-lighter mirror—whilst the double and line lighting effects were illuminated exclusively—as from the rear—with the triple mirrors.

I predict for the mirror a general use by photographers. Naturally, it is impossible that its reflections may be as actinic as the source of light, except when such reflections are made from an obtuse angle, as previously described. I would say that they have a decided two-fold advantage over any other scheme of light—balancing devices because their relationship or cooperation with the source of illumination is a fixed or positive one, and are decidedly more effective than the old style of white reflector, which is inadequate when making lightings of the so-called Rembrandt type. Then the economy. Think of making a double lighting, with special hair illumination thrown in, and a frontal light to put something in those heavy shadows, ALL deriving their illumination from but one tiny charge of a grain or two of flashpowder. The uncertainty of what one will get in the negative, as when using a powerful twin arc for main source and a minor arc or incandescent light for auxiliary illumination, where the latter is less effective chemically than visually, is entirely eliminated, which is the usual experience. When one persists in using these constant illuminants that make your electric bills as high as your rent—with a free Turkish bath thrown in for each sitter—one may, at least, eliminate the cost of current and heat from the spot or minor illuminant by the substitution of the single or triple mirrors in the making of jazz or other rear lighting effects, which alone is not only an economy but a convenience.



PROGRESS

When it became possible to impress and fix an image on a plate of glass with a flash of light, that was a miracle. The "world do move." Now we give mere children the ability to make living, moving pictures in the colors of nature. And it is just an every day matter. That is progress. S. B.



The New Year

Men make resolutions on the beginning of the year to abandon former ways, to do better, and what not, when as a matter of wisdom they might improve themselves and their lot more by resolving to keep on wherever they have been aimed, but to keep on more energetically. That were doing better, indeed, for more of us are indolent, half-hearted, undetermined, impotent through wilful inefficiency, than bad.

I have in mind the many dust-covered cameras on closet shelves. Cameras are golden rich with potential pleasure, instruments of education and for the young motivating forces that lead to the open and the roads to fields, mountains, forests, where God prefers to speak to the souls of mankind.

In the category of big things which you and I propose to achieve or the seemingly tremendous faults we hope to delete from our lives with a resolution—as if stars could be made to deviate from their course by an effort of our will, or our natures be changed by an annual resolve—the camera may impress you as a piffling thing. In itself, yes. Just an object of wood, leather, and glass. But a thimble full of nitro-glycerine can destroy a house, and a seed no larger than the head of a pin grow into a magnificent plant.

As a creator of pleasure for young and old, as a training factor, as one of the greatest producers of the whereby of visual education, as the immortalizer of people and events, photography is no small thing. Destroy it totally and through the hollow left in our civilization the hordes of ignorance, the death of art, the weakening of science, the unreality of history, should drive in a horrible phalanx.

It has so often been said by better men, I have so often repeated it, that this will seem old stuff and trite: Pictures live forever not because of their material form but because of the nature of our minds. Pictures are the product of the most primitive, the most basic of our expressive instincts. The babyhood of written language was in the form of pictures.

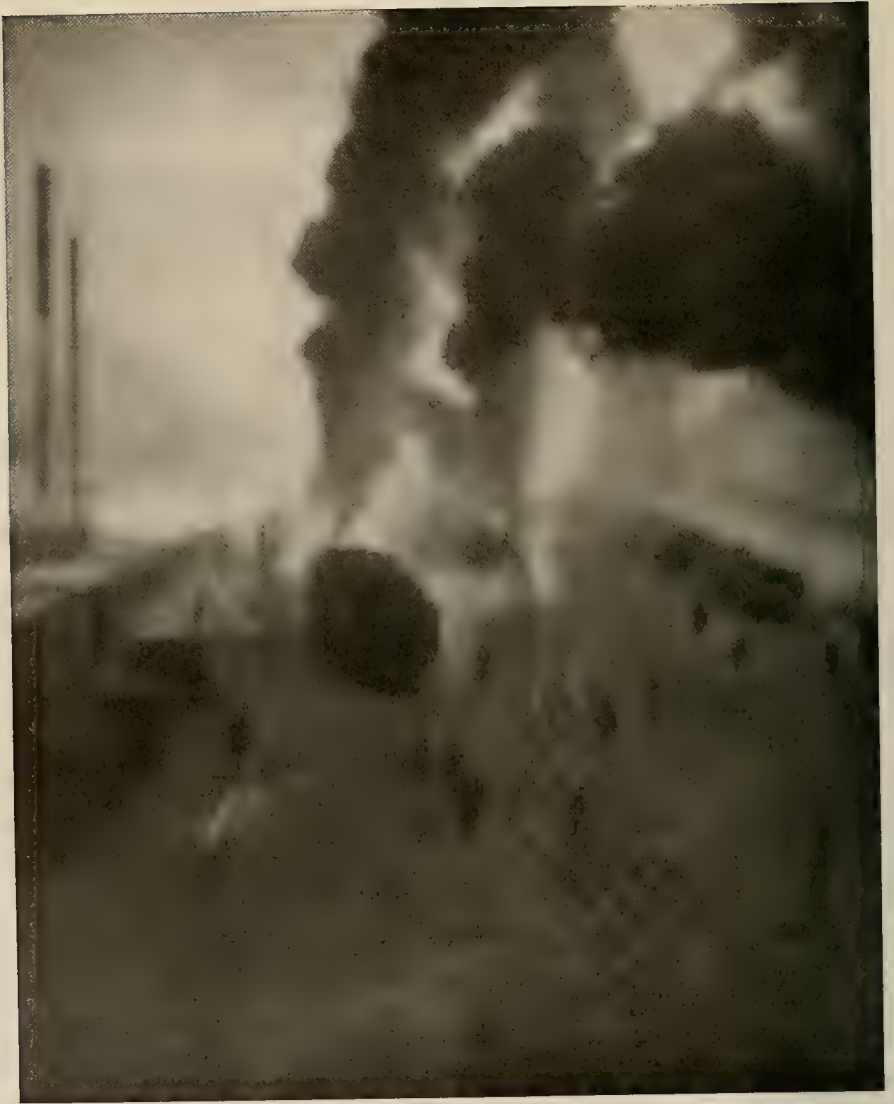
As we grew in artistic appreciation we grew in the desire to express what we would communicate to our kind in forms of beauty. Not many of us have the talent or the time to cultivate the talent, if happily we have it, for painting. The camera frees our shackled urge. With it we can make pictures. The limit of our art must be the limit of our ability and will, and up to a short time back, the limit of monochromatic rendering. Now, for those who love color and need it to accept depiction as true, we have cameras that make pictures which move and show in natural tints.

Take down that camera and use it. Encourage the youngsters to be ardent amateurs. Spend some of the money on picture making which you ungrudgingly give your country club, your caddy, your garage man.

MEMORIA

By SIGISMUND BLUMANN

*Build me no tomb of massive bronze and stone;
Mock not my humbled clay with pomp and show;
Weep not that I have gone before;
I wait for you, just there beyond the door.
Let my one mausoleum be, alone,
A little flower that you have made to grow
In some sequestered spot, apart,
And keep my memory living in your heart.*



FIRST AWARD
Advanced Class
Johan Helder

CAMERA CRAFT



ADVANCED.
J
A
N
U
A
R
Y
1929.



*Second: Dr. B. J. Ochsner
Fourth: Dr. Max Thorek*

*Third: M. S. Kaifo
Fifth: M. A. Obremski*

ADVANCED COMPETITION

E. Alenius
John Bartchell
A. F. Bouton
Gustav Breitel
Jean Conviene
Michael Delancy
E. P. Fleming

Albert Ganz
Herbert Gifford
Johan Helder
H. S. Kaito
Rene La Font
Donald MacDermid
J. D. McCauley
M. A. Obremski

Dr. J. B. Ochsner
Dr. J. B. Pardoe
Frank Lee Rogers
Dr. Max Thorek
Dr. P. S. Ulman
Miss H. Upton
Johan Webhaft



AMATEUR CLASS
First Award
J. D. McCauley

CAMERA CRAFT



AMATEUR.



1929

JANUARY.



*Second: Edward Alenius
Fourth: S. Yamdue*

*Third: T. K. Tsukane
Fifth: Dr. F. W. Burcky*

AMATEUR COMPETITION

Miss Therese Alman
John Francis Amund
J. D. Ballantyne
Joseph Blumenthol
Dr. F. W. Burcky
A. Carmond
C. C. Chan
Raymond Dranz
C. DuVal
Miss H. Everett

Allen Frazer
H. Y. Hare
Fred F. Henkel
J. C. Ilvery
Dr. Marcus Jauss
Arthur L. Jones
Harry F. Jones
J. C. Keith
Miss Myra A. McMillan
Mrs. E. B. Meyer
Jas. Moyne, Jr.

William Narahara
Miss L. A. Nelson
F. Norris
Sibonar Paro
Miss E. Pierce
Mrs. Kate Shedd
Dr. M. Thalman
T. K. Tsukane
William C. Vestal
Yamane



Educational Value of Movies

Marked superiority of children taught with films over children taught by other classroom methods was demonstrated today when the most extensive experiment ever undertaken in education was formally completed. A 33 per cent greater gain in geography and a 15 per cent greater gain in general science were scored by approximately 5500 children taught with films over 5500 taught the same subject material without the aid of motion pictures, in a trial in public schools in twelve widely scattered cities, directed by Dr. Ben D. Wood of Columbia University and Dr. Frank N. Freeman of the University of Chicago.

The two educators completed today their 50,000 word report on the experiment, which was conducted over a period of ten weeks last spring.

If properly planned classroom films can raise pupils' marks by an average 24 per cent as in this experiment, the report indicated, many failures will be turned into passing marks, since the great majority of failures are by less than 24 per cent. Thus the time required for repeating courses will be saved in many children's education, and large costs will be saved to municipalities. The average expense of keeping a child in school for a year is \$100, which in Chicago, for instance, where there are 30,000 failures a year, would mean a saving of \$3,000,000 a year if they could be completely eliminated.

The experiment, which represents the first time a nation-wide investigation has been made into the controversial question of the value of films in classroom teaching, was sponsored by the Eastman Kodak Company under the sanction of a committee of the National Education Association.

107,870 Test Papers Written

The superiority of the class work done by children taught with films was de-

termined by Dr. Wood and Dr. Freeman on the basis of 107,870 test papers written by the 11,000 children before and after the ten weeks of the experiment and periodically during the course of it. Both the classes taught with films and those without used the same "study guides," according to the educators' report, and were given identical tests.

The school authorities in the twelve cities co-operated with the investigators by selecting classes of children and teachers for the two groups as nearly as possible equal in ability, and the experiment was a regular part of classroom work. The films used were of the 16 mm. "amateur standard" size.

"In this experiment," the report said, "we have studied the films not as a panacea to be substituted for present instrumentalities of the school, nor as a means to revolutionize the aims of education, but as an addition to the present pedagogical devices of the schools which may help in the attainment of currently accepted goals."

"Relate Lessons to Experiences"

In addition to the final advantage that the written tests showed for the film-taught children, reports from the teachers who used films in teaching their classes and from school officers showed that a large majority believed the use of classroom films to have been "more effective in arousing and sustaining the children's interest, in improving the quantity and quality of their reading, and in aiding them to correlate features of the lessons with personal experiences and community conditions."

The twelve cities that participated in the experiment were Rochester, N. Y.; New York City, N. Y.; Chicago, Ill.; Detroit, Mich.; Newton, Mass.; Atlanta, Ga.; Winston-Salem, N. C.; Lincoln, Neb.; Kansas City, Mo.; Denver, Col.; Oakland, Cal., and San Diego, Cal.

Change Your Diaphragm Openings in Winter

October is the month when the successful movie maker casts aside the summer lighting schedule for black and white pictures and advances his diaphragm openings a step to meet the changing conditions of light. With this change of lighting conditions comes the necessity for more care in the matter of choosing the correct opening.

At this time of the year the days are much shorter than they were in June. The daily picture life of the sun is also noticeably shorter. In consequence, movies cannot be made as early in the morning or as late in the afternoon as they could two months ago. Even in mid-day it is often necessary to open the diaphragm wider to insure the best results.

The lessened power of the light during the fall and winter months must be compensated for by an increase in the size of the diaphragm, so that more light can enter the lens and reach the film. This is especially true when close-ups are to be made.

Of course, the latitude of film is such that many errors of exposure can be corrected. Even so, it behooves the movie maker to exercise care during the fall and winter months and to study the prevailing light condition before he makes an exposure. In general, the following diaphragm openings will be found to give the best results during this month.

For sea, sky or beach scenes, or for mountains and distant landscapes, f.11 when the sun is shining brightly; if light clouds partially obscure the sun, f.8; if the day is dull and cloudy, f.5.6 or f.6.5. For open landscapes or action in areas where there is no heavy shade, f.8 in bright sunlight, f.5.6 or f.6.5 if light clouds partially obscure the sun, and f.4 if the day is cloudy. Where houses or trees obstruct part of the light from the sky, f.5.6 or f.6.5 in bright sunlight, f.4 if light clouds are present and f.3.5 on cloudy or dull days. Scenes in deep shadow or along the shady sides of streets will best be made at f.4 when the sun is shining brightly and f.3.5 when light clouds partially obscure the sun. If the day is dull

and cloudy, such scenes should not be attempted, except with the f.1.9 lens.

It should be remembered that the exposure guides, both in the manual and on the camera, apply to the hours from two hours after sunrise until two hours before sunset. If pictures are to be made earlier or later than this, the next larger diaphragm opening should be used.—Cine-Kodak News.

Cine-Miniature

Motion picture magazines may be too technical for the everyday reader or they may so hold in contempt the technics of cinematography as to become useless. The Cine-Miniature is, as its name suggests, a small format, but all meat. It boasts, and fulfills the boast, of solving "Cinematic Problems." Number five is before us just now and in it Frank J. Cichon and Edna Louise Sharron elucidate the difficulties of the novice in the form of a catechism. Every conceivable question is devised and answered. We congratulate the publisher, Leonard Cordell, and commend his periodical to our readers.

Mount Vernon Opens to Amateur Movies

The historic home of George Washington is no longer forbidden ground to America's army of amateur movie makers who visit this patriotic shrine in ever increasing numbers, it is announced in October Movie Makers, magazine of the Amateur Cinema League, official organization of the nation's amateur cinematographers.

Mount Vernon was thrown open for the first time to amateur filmers, it is stated, at the last meeting of the Grand Council of the Mount Vernon Ladies' Association of the Union. Although amateur "still" cameras have been permitted within the famous grounds, amateur motion picture equipment has previously been strictly excluded and there has been wide protest among those who make films for showing on home projectors to their families and friends. The action of the Mount Vernon Ladies' Association of the Union will, therefore, be keenly appreciated by amateur movie makers, according to the Amateur Cinema League.

Amateur cine cameras are still forbidden in a few places in the more conservative countries of Europe.



Association News

JOHN R. SNOW, Mankato, Minnesota, *President*
 CHAS. AYLETT, Toronto, Canada, *1st Vice-president*
 D. D. SPELLMAN, Detroit, Michigan, *2nd Vice-president*
 GEORGE STAFFORD, Chicago, Illinois, *Treasurer*
 C. W. HOWSON, Minneapolis, Minn., *Chairman Commercial Section*
 PAUL TRUE, New York City, *Chairman Manufacturers Bureau*
 L. C. VINSON, 2258 Euclid Ave., Cleveland, Ohio, *General Secretary*

Goodbye 1928. Hello 1929

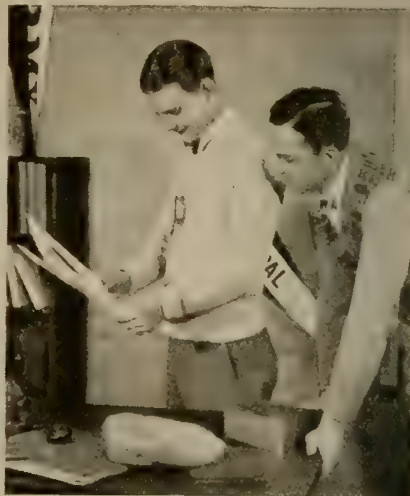
The final advertisement of the 1928 portrait series in the National Advertising of the P. A. of A. will be followed by a new series of dominant, full page advertisements in the Saturday Evening Post, the Ladies Home Journal, the Delineator and MacLean's Magazine during the first six months of 1929.

The advertisement shown here broadcast its stirring appeal in December, on a half page. It made a deep impression on the thousands of "Dads" who wondered what to get that college-boy son as a special personal gift for Christmas.

More than eighteen millions of readers in the United States and Canada saw this advertisement, and felt the truth of the slogan which is the base-line of the advertisement, "Photographs Live Forever." They will want to buy the immortality you have to sell them in time to come. Here is one place where it can be had; that is what you are selling—perpetuity of fleeting moments.

The 1929 advertisements will be an appeal to the dramatic instinct that is present in every person. They will point out the appealing fact that "You are the star—" in the drama that is your own life. They will tell men and women that their photographs are wanted, needed by those who know them and love them.

A more general appeal is back of the new advertising, and the series shows photographs of more than one individual. It emphasizes the fact that the photographer is an artist. All the appeal of time, the changes that should be recorded in photographs are gathered into the new series.



"—and this
is DAD"

NEVER would he ask you for a photograph. For such is the way of the world at seventeen. But, just the same, there is nothing—except Mother's photograph—that he would hold in as high esteem. To him you are the Greatest Man the World Has Known. He wants to show his companions a likeness of that rare creature—the Perfect Parent. You owe it to yourself, and to your family, to have a new photograph made.

(PHOTOGRAPHS
Live Forever)

CAMERA CRAFT

The campaign is now in its third year, and aside from the direct benefit of the publicity in its effect on consumer consciousness, it has brought many other helps to the photographer. The advertising materials which are distributed through National Advertising Campaign headquarters are an instance of this.

The merchandising plans prepared for the use of both the portrait and the commercial groups, and contained in two books sent to subscribers of the two classifications this fall, have been proving themselves important factors in furthering the growth of the industry through constructive advertising and sales effort.

The influence of the photographer in his community has been increased through the power of the campaign. He is being generally recognized as an artist, and his services are no longer being considered as a luxury, but as a human necessity. All this is attributable to the great co-operative campaign.

The association has prospered, too, through the campaign. There is now a more general appreciation of the value of the P. A. of A. than was evidenced in the past, and a better knowledge of the services available to the members. The service of the association has been greatly broadened, and it has proved a source of much newspaper and magazine publicity which has guided the public thought to the truth of the slogans—"Photographs Tell the Story" and "Photographs Live Forever."

The campaign has more than a year to run, and it will undoubtedly prove a substantial factor in increasing the photographer's business, and building up his prestige and that of his product.

Winona School

The trustees of our school at Winona Lake announce that the commercial section of the school will be held for four weeks in 1929 starting July 7 and closing

August 2. The school will be limited to sixty students. The tuition will be \$75.

The Portrait School will run for the four weeks from August 5 to 30. The tuition this year will be \$75 for the four weeks course.

It is planned to add one or two new instructors to the faculty of the school, so that the students can have more personal attention.

The Portrait School will be limited to 120 students.

Speaight Tour Itinerary

Buffalo, Statler Hotel ballroom, Jan. 7-8.

Philadelphia, Bellevue-Stratford hotel ballroom, Jan. 10-11.

Boston, Copley-Plaza Hotel ballroom, Jan. 14-15.

New York, Commodore Hotel ballroom, Jan. 17-18.

Washington, Willard Hotel ballroom, Jan. 21-22.

Pittsburgh, Fort Pitt Hotel ballroom, Jan. 24-25.

Cleveland, Cleveland Hotel ballroom, Jan. 28-29.

Cincinnati, Gibson Hotel ballroom, Feb. 4-5.

Chicago, Palmer House Hotel ballroom, Feb. 7-8.

St. Louis, Hotel Chase ballroom, Feb. 11-12.

Kansas City, Muehlebach Hotel ballroom, Feb. 14-15.

Omaha, Fontenelle Hotel ballroom, Feb. 18-19.

Los Angeles, Biltmore Hotel ballroom, Feb. 25-26.

San Francisco, St. Francis Hotel ballroom, Feb. 28, March 1.

Portland, Masonic Temple, first floor ballroom, March 5-6.

Seattle, Olympic Hotel ballroom, March 8-9.

Minneapolis, Curtis Hotel ballroom, March 18-19.

Detroit, Book Cadillac Hotel ballroom, March 26-27.

**Hook your local advertising to the National Campaign
and the Speaight Lectures**



Master Photo Finishers of America

Fred Mayer, President.....Box 762, Portland, Ore.
 A. J. Cunningham, Vice-President.....102 Liberty St., Utica, N. Y.
 Fred B. Fountain, Treasurer.....435 Main St., Middletown, Conn.
 Guy A. Bingham, Executive Manager.....Box 1020, Rockford, Ill.

Territorial Vice-Presidents

South-Western States: W. F. Honnen, Box 116.809 So. Flower St., L. A., Calif.
 North-Western States: Claude Palmer.....215 Sweetland Bldg., Portland, Ore.
 Mid-Western States: E. V. Wilcox.....Scotland, S. D.
 North-Central States: John H. Seamans.....7052 Jeffrey Ave., Chicago, Ill.
 Central States: Wm. Burton.....216 N. Kirkwood Rd., Kirkwood, Mo.
 South-Central States: John H. Hammond.....Box 650, Meridian, Miss.
 South-Eastern States: Elon C. Robison.....115 Third St., N., St. Petersburg, Fla.
 Great Lakes States: R. J. Wilkinson.....125 Michigan Ave., Jackson, Mich.
 Dominion of Canada: S. C. Atkinson.....1924 Rose St., Regina, Sask. Can.
 Central Coast States: Walter W. Hicks.....3825 Georgia Ave., Washington, D. C.
 New Jersey—New York City: Jacob Brandfon.....146 Greenpoint Ave., Brooklyn, N. Y.
 New England States: Cedric G. Chase.....53 Moody St., Waltham, Mass.
 Mid-Eastern States: M. J. Koch.....535 Penn Ave., Pittsburgh, Pa.

Photo Finishers

As we go to press the details of the convention are not yet in. Guy is doing wonders and the airmail brings us bits of this and that which show how much has been accomplished and how much he has to do to get the many strands together into a continuous texture. This much is known to us, that the local or junior conventions on the West Coast, so called, are dated as follows: Minneapolis, January 2; Spokane, January 5; Seattle, January 8 and 9; Portland, January 11 and 12; San Francisco, January 15 and 16; Los Angeles, January 18 and 19; Denver, January 25 and 26; Omaha, January 29.

The speakers at all of these gatherings will be A. J. Cunningham, National Vice-President; Guy A. Bingham, Executive Manager; M. C. Griswold, Chief of Photo Finishing Department, Eastman Kodak Company, and on the immediate coast, Fred Mayer, National President.

The programs as outlined will cover manufacturers' exhibits, advertising displays, window dressing, demonstrations, lectures on finishing, business practice, and publicity, and entertainments of various sorts. Business is to be transacted at sessions devoted to that purpose and each little convention is to be in a restricted way a real convention and nothing less.

Former President Kidwell says of these affairs: "With Mayer, Cunningham, Griswold and Bingham chalked up as headliners for the West Coast Junior Conventions, it is my opinion that the series will mark an epoch in the life and wider solidarity of our association in the western section of the country."

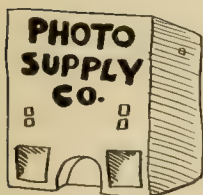
This is wonderful stuff, brothers, and we shall now be able to know that we are members of an association that knows the west exists and that the western finishers are alive. No doubt those big fellows back east always recognized these facts, but we are so far away that their voices did not always reach us, and some of us weaker souls doubted, grew faint-hearted and negligent of our own interests.

As a matter of fact we do not belong because we want attention, but because we need an organization. We should not weaken and grow negligent because we cannot attune to distant activities, but should maintain a live interest and create activities of our own, fitted to our needs, conditions, and locations, but synchronized and conforming to a national program. The men at the head of a national body have been able to get a perspective, to form an average of opinion, that individuals or local groups cannot, and it is wisdom to take cognizance of the larger view and profit by it.

Now we have neither excuse nor escape from joining, working, paying. Our own best interests are brought home to us, the benefits of the association are carried to our doors on a silver plate and handed to us. The Junior Convention idea is great, nothing less. We wanted something and now we have it. Be awake to your chance, fellow photo finishers, and avail yourselves of the opportunity of becoming part of a nationally organized trade association. If it is good for bankers, manufacturers, doctors, photographers, it is good for you. But, please, don't just belong. Don't be dead on your feet. Work!



Ye Editor Retaileth Newes of Ye Profession and in Quaint Italics Titillateth Ye Sphynx with Hys Quill



THE PHOTOGRAPHER'S FIRST READER

By Ted McIntire

THIS IS A PHOTOGRAPHER, ELMER.

What does the funny looking bird do?

HE MAKES PICTURES WITH A CAMERA.

What does he do that for?

HE THINKS THERE IS MONEY IN IT.

Does he ever make any money?

ONCE HE DID, BUT—

But what?

**HE GOT A HAIR CUT, HAD HIS TELEPHONE
CONNECTED AGAIN AND PAID PART OF HIS
STOCK HOUSE BILL WITH THE MONEY.**

What is a stock house?

THIS BUILDING IS A STOCK HOUSE.

What does a stock house do?

**IT LETS THE PHOTOGRAPHER HAVE SUP-
PLIES AND EQUIPMENT.**

Do they get money for their goods?

**YES, SOMETIMES, BUT OTHER TIMES THEY
GET THE EQUIPMENT BACK.**

Who gets the equipment next time?

**SOME OTHER GUY WHO WANTS TO MAKE A
LOT OF MONEY TAKING PHOTOS.**

Who is this other guy?

**HE'S THE PHOTOGRAPHER DOWN THE
BLOCK THAT THE FIRST PHOTOGRAPHER DIS-
LIKES.**

Does the other photographer hate him, too?

**YES, THEY ARE BOTH SUSPICIOUS OF THE
OTHER.**

What makes them suspicious?

**WELL, THEY CUT EACH OTHERS PRICES,
HIDE THEIR SECRET FORMULAS AND DO A
LOT OF KNOCKING.**

What's this a picture of?

**THAT'S EITHER A BIG PLUMBER, BRICK
LAYER OR A STEVEDORE IN HIS NEW CAR.**

Does the photographer have a big auto too?

NO, HE'S LUCKY TO HAVE A 1918 FORD.

How do the other fellows get big cars?

**WELL, THE PLUMBER, THE BRICK LAYER
AND THE STEVEDORE JOIN ASSOCIATIONS
THAT HELP THEM TO GET PAID WHAT THEIR
WORK IS WORTH.**

Why doesn't the photographer join an association
too?

**HE'S AFRAID THAT THE OTHER PHOTOG-
RAPHER WILL GET HIS BUSINESS AND HE
DOESN'T WANT ANYONE TO KNOW HOW
CHEAP HE MAKES PICTURES.**

What would the other photographer do if he
found out how cheap the first photographer made
pictures?

**PERHAPS HE WOULD CUT THE PRICE
AGAIN.**

What's this a picture of?

THAT'S THE POORHOUSE.

Oh, I know that's where the two photographers
are going, aren't they?

**WELL, THEY STAND A GOOD CHANCE IF
THEY DON'T GET TOGETHER AND HELP EACH
OTHER LIKE THE PLUMBERS, BRICK LAYERS
AND STEVEDORES DO.**

Is that all for tonight?

**YES, ELMER, PAPA'S GOING OUT TO MAKE
A "SPEC" SHOT.**

(Apologies to E. I. Phillips.)

Pillsbury Lecture

Mr. Arthur C. Pillsbury has been a photographer all his life. For aught we know to the contrary it was a deepening interest in that art that led him into the erudite sciences. Be that as it may he has in recent years specialized in Lapse-time photography of growing plants. That means the making of motion pictures of plant growth, an appreciable time being allowed between each frame exposure, the final reel being run as a continuous motion picture which shows the budding, opening, and full bloom of a rose for instance, as if it took place within a few minutes.

Some months ago Mr. Pillsbury delivered a lecture on the subject at Wheeler Auditorium, University of California, which was so liberally attended that a repetition was demanded. This was granted and on December 5th the lecture and its marvelous illustrations were again given to a capacity house at the same place.

Mr. Pillsbury is one of the foremost exemplars of our persistent assertion that photography as an essential in modern scientific demonstration needs to be incorporated in the curricula of colleges and universities. He is a worthy exponent of scientific photography and is blazing the way to new and high places for photography.

Commercial Photographers of Los Angeles

The regular meeting was held as usual on the third Thursday of the month, November 15th, 1928. After a good dinner at the Masonic Club we gathered at B. B. Nichols, Inc., and had some very interesting talks.

Mr. Donald Bold, formerly with the Miles Advertising Agency, who is handling the national campaign for the photographers of the United States, gave us a very interesting talk along the line of hooking up with the National Campaign to get the good of same.

We also had three of the five professors who teach photography in our Los Angeles High Schools as our guests, and we learned of their effort in their respective schools. They were Mr. Theodore N. Rogers of Lincoln and Venice High Schools, Mr. Robert Bergman of the Polytechnic High School and Mr. L. A. Bach of the

Freemont High School. These men told us of their problems and how but a few of their students finally came through after three years' training.

These three professors made application to become associate members of our association; they asked that they be allowed to bring their classes to some of our laboratories, which was willingly granted.

Mr. H. G. Hadlock, formerly of the Hadlock Color Photographic Studios of Boston, was also a visitor and gave a little talk on production.

East Bay Photographers

On the evening of November 23rd the East Bay Commercial Photographers Club gathered its members into an unusually jolly party at the Fior D'Italia Restaurant. Izzy Bird announced special business but he always does that. It has never been our experience to attend a meeting where good fellowship and special business did not warrant attending. The Oakland organization is bound by even closer ties these days in that their well beloved member George Derbfus is now president of the P. I. P. A. The Pacific International Photographers Association is a great body with a membership spread over six to ten states and Hawali and the Philippines, and the Oakland contingent is keyed up to give George a rallying support and whatever help he may need.

Bentley-Macfarlane Wedding

On November 13th Miss Marjorie Rowena Bentley was married to our old and esteemed friend and contributor, Paul William Macfarlane at the home of the bride in Pasadena, California. All of our readers who have enjoyed the Macfarlane articles and have been helped by them will join us in wishing the young couple a long, prosperous, happy, and healthful life. We know of the man's merits and discrimination and so are in a position to sincerely congratulate both bride and groom. Camera Craft welcomes this increase in its circle.

Thanks

For the many beautiful cards and the good wishes received. Miss Reed and the Editor join in expressing sincere thanks. We can feel more but say no more.



Edited by H. D'ARCY POWER, M. D., F. R. P. S.

Color Prints By Way Of Screen Negatives

H. E. Randall the well known expert speaking last year on the commercial possibilities of color portraiture said: "To look into the future I forecast that screen plates will play a more active roll, not in their usual form as transparencies, but as actual complementary color negatives. If color printing processes can be adapted to work from such negatives, and there is no apparent reason why they should not, the professional photographer is not called on to provide any special apparatus or acquaint himself with any new technique. Much ink has been spilled in the past on the subject of reproducing autochromes on paper and it has been frequently asserted that the black image underlying the color screen must degrade the resultant print. This is a fallacy; provided that care is taken to get the copy negatives correctly exposed and developed a print can be obtained as good as that obtained from three direct negatives, but copying a color positive is a tedious, uneconomical and inefficient way of working.

Another line of attack is the use of regular patterned screen plates, each sensation being isolated from the mosaic negative by stop plates. In this connection I was much interested to hear from America that prints from 12 up to 15 inches, showing no signs of pattern had been made from negatives, taken through Joly type screens ruled with red, green and blue lines. A ruled screen can be produced with finer rulings than is possible with any pattern, but the great advantage of the linear screen is that the stop plates are very much easier to register with the mosaic negative.

I might mention that I have by me color prints of great excellence made directly from the duplex plate. I do not

know whether they are actually on the market yet but I understood that the cost of reproduction as against the regular three color plate method was very greatly reduced.

Dye Prints

What has been printed seems to have met with such approbative interest that more on the subject shall appear in these columns in future issues. The Diazo Process, so exploited at this time, shall also get attention.

Important Points In Stereoscopy

For many years Mr. H. C. Browne has been one of the most valuable contributors to the stereoscopic field, and we have repeatedly reported his writings. Among the latest are two articles in the British Journal of Photography for March, dealing chiefly with the subject of the difficulties due to the fact that the normal eyes are conjugated while at the same time their focus is altered; whereas in the stereoscopic picture only one of these elements is given proper expression.

It is unnecessary here to go into the theoretical aspects of the discussion, but some practical points are contained in the following excerpts:

When we speak of a photograph as "sharp" we really mean that it passes the test of sight, that its nearest and most distant points are seen as points and not as blurs. And the stop used is always carefully chosen so that the prints will pass this test. Now, unless the diameter of the stop is much smaller than that of the eye-pupils, and depth of field which the lens can cover comfortably (we may use that form of expression) will also be covered comfortably, or without sensible

dislocation, by the eyes, though the latter are focussed, and remain focussed, on the same distance as that to which the lens was adjusted. To take an extreme example: It will probably be agreed that in open landscape stereo-photography no object, and certainly no large obtrusive object, which is at a less distance than twelve feet from the lens should be included in the view. If such near objects are included they will cause large obscurations, differing for each eye, of the more distant parts of the field and create an unpleasant hyper-stereoscopic effect. Using a 0.2-inch stop, or $f/20$ with a 4-inch lens, which is probably larger than the average eye-pupil in the open air, and focussing on 24 ft., the whole depth from 12 ft. to infinity will be rendered with a sufficiently high standard of sharpness. The maximum diameter of the confusion discs on the negatives will be less than $1/300$ th of an inch. When the optical plane of the prints is projected by the stereoscopic to its proper distance of 24 ft. the eyes will experience no sense of dislocation between focus and convergence, though the former remains fixed while the latter slightly, and only slightly, varies. In fact, we have marked out a limit within which the eyes are not sufficiently sensitive to note the difference.

It is, of course, obvious that the eyes cannot see a sharp stereo image of points which are not sharp in the prints. It is even obvious that if the degradation of focus in the near and far planes of the image is more rapid than would occur on the retina of the eyes an unnatural effect will be produced. For this reason it is a technical error to use large diameter stops in landscape stereo-photography. Suppose, for instance, that we use twin lenses, provided with a full 2 in. aperture, which is now a possibility. The violent contrast between the sharp and the blurred portions of the image, marking out quite small depths of field, would be completely unlike what the eye would naturally perceive. Only a person suffering from a cataract or some other ophthalmic complaint, could see things in such a patchy fashion.

It is unnecessary to press the above consideration too far, and a fairly wide

choice of stop may be freely used. Nevertheless, it is a perfectly sound principle in stereo practice that large stops, as such, should be avoided. Even with a 4 in. or shorter focus lens $f/8$ might well be regarded as a limit unless the conditions call for a more rapid exposure than would be possible with a stop of this diameter.

When a large shift of the lens is made between two exposures of distant objects the aperture of the stop may be correspondingly increased. Immensely large stops become allowable in photography of this kind. If the lens-shift, for instance, is one hundred times the normal separation used in landscape work, the diameter of the stop may also be one hundred times as great. Conversely, when a very small shift is given to the camera in photographing very near objects a proportionately smaller diameter of stop will be required. It is useless to present a magnified image of a small object unless the whole is in reasonably good focus; the eye will never be content if the surface points or other small fractions of the image are brilliantly sharp, while the remainder, only an inch or so farther off, is dissolved in fog.

It is rather interesting to note that the above-mentioned facts are very clearly expressed in the formula for stop diameter, etc., which were evolved from quite different considerations ("B.J.," Feb. 17, 1922, p. 97). It is there seen that the diameter must vary inversely with the scale of the stereo image, or directly with the lens-shift. These formulae, however, are built up round a certain standard of sharp definition, and this standard is itself based upon what has been experimentally proved to satisfy the eye, so that the agreement between the results so found and those reached by a more directly practical form of reasoning might be expected.

We may say, therefore, in general, that unless the stop diameter used in making an exposure is either much less or much greater than it ought to be, so that the depth of field sharply rendered differs widely from that which the eye can comfortably cover without change of focus, there will be no sensible lack of co-

ordination in viewing the image and its reality will be unimpaired.

But we can go a step farther than this as regards the possibility of securing perfect co-ordination of focus and convergence without sensibly interfering with correct linear perspective. For when the stereo print is moved towards or away from the lenses the distance of the optical plane on which the eyes are focussed changes much more rapidly than that of the points towards which the eyes converge. The former can therefore always be made to overtake the latter until both coincide. This means that, supposing the eyes to be critical enough to detect a lack of co-ordination when examining, say, the nearer points of an image, a very slight movement of the print towards the stereoscopic lenses in all that is necessary to remedy the defect; in fact, the keener the sight the greater should be the resulting sense of satisfaction. Every alteration in the position of the print will correspondingly alter the linear perspective of the image, since this depends altogether on the distance of the print from the lens centres; but the perspective distortion in this case is far too slight to be taken into account, and may be regarded as practically nil.

We therefore find that sensible want of correlation between the various functions of the eye is generally non-existent in technically correct stereoscopic views, and that where it may be supposed to make itself felt it can at once be eliminated. Want of success in recognizing the reality of the image cannot be properly ascribed to this cause.

These dye gelatines are coated onto the glass plate forming the opening of the safe-light in a quantity equivalent to 2 drams to each 16 sq. inches. As these dyes are very easily obtained, there seems no reason why the average amateur should not easily provide himself with a better safety light than he has at present.

Organic Colors in the Silver Image of Negatives

One of the valuable papers of the Research Laboratory of Mm. A. and L. Lumiere and A. Seyewetz concerns itself with the color that is deposited along with the silver bromide in negatives made with

various developers. We all know the importance this has in comparing, let us say, the negative developed with Pyro as compared with Amidol. Their paper published in *La Revue Francaise de Photographie* and reproduced in the B. J. P., gives the following:

1. The colour differences which are exhibited by images developed with developers which insolubilise the gelatine are due to the formation of a secondary image, free from silver, which is superimposed upon that arising from the reduction of silver during development and modifies its colour.

2. This secondary image is probably formed by a quinonic compound arising from the oxidation of the developer.

3. The colour of this image varies with the nature of the developer and occasionally with that of the alkali used.

4. Its intensity, which also depends to a certain degree upon the nature of the developing agent, is determined essentially by the content of sodium sulphite. This intensity diminishes as the proportion of sulphite is increased.

5. With pyrogallol the proportion of sulphite above which the secondary image fails to appear is 10 per cent., whereas it is only 2 per cent with other developers.

6. Glycin is the only developing agent which does not give this oxidised image, whatever may be the content of sulphite.

7. The layer of gelatine in which the oxidation product is formed is rendered more or less completely insoluble, and the degree agrees with the intensity of the image.

8. The secondary image is a mordant for basic dyes and may be intensified by fixation of these dyes, to such a degree that they become equal, or even superior, in density to the original silver image.

Prints in Pure Colors

The Chrisensen bleaching solution for the mordanting of dyes which consists of copper sulphate 40 grams, potassium citrate 60 grams, acetic acid 30 grams, ammonium sulphocyanide 20 grams, water 1,000 c. c. has a great tendency to throw down a white deposit. R. Namias states that this may be overcome by the use of sodium citrate instead of the potassium salt.

SALON WEEK
IS COMING



CLUB NOTES

EVERYPRINT
A WINNER



FORTHCOMING EXHIBITIONS

January 1st to January 31st, 1929. Twelfth International Salon of Photography. Camera Pictorialists of Los Angeles. Closing December 15th, 1928. 419 Beaux Arts Building, 8th and Beacon Avenue, Los Angeles, California.

January-February, 1928. First International Salon, Austrian Federation of Amateur Photography. Secretary, XVIII, Ferrogasse 34, Vienna, Austria.

January 15th to 27th, 1929. Tenth Buffalo Salon. Closing date November 15th, 1928. E. J. McPhail, Exhibition Director, 529 Elmwood Avenue, Buffalo, N. Y.

April 1st to 13th, 1928. Sixth International Salon, Bridge of Allan and District Photographic Society. Closing date, March 4th. Mrs. John Brown, Jr., Salon Secretary, The Studio, Bridge of Allan, Stirlingshire, Scotland.

May 2nd to June 2nd, 1929. First Chicago International Salon. Closing date, April 2. Chicago Camera Club, 31 West Lake Street, Chicago, Illinois.

Brooklyn Institute

The prospectus of the 1928-1929 season pertaining to instruction and demonstrations in photography will make many readers wish they lived in or near Brooklyn. Beginners' classes for fifteen lessons on the first and third Tuesdays at 7:45, began on October 2nd. Classes for advanced workers began on October 9th and are to continue on the second and fourth Tuesdays. Both of these under direction of William Zerbe. A course of Art Principles as Applied to Photography divided into Landscape, Genre, Still Life, and Pattern under Morris Greenberg, Pd. M., every second Thursday. Studio Practice including portraiture and figure work under Nicholas Haz, F. R. P. S. every fourth Thursday. The tuition fees are astounding. Only \$10 to members and \$16 to non-members for any one course. The demonstrations announced for the coming season as under William H. Zerbe's direction give us a great discontent. We are so far away and the trite remark that we shall be with him in spirit, doesn't give us the opportunity of learning. But you who are within a few hours' travelling distance of Brooklyn should not fail to avail yourselves of what the Brooklyn Institute of Arts and Sciences offers.

Los Angeles Camera Club

The Print Interchange collection of thirty of the finest prints this club has ever shown have been wrapped, stamped, weighed and mailed to the director of the interchange, Mr. G. Y. Tange at Cleveland, where they will be judged with the collections from the various other clubs participating in the competition.

The fate of the cup rests with the thirty prints, for we believe that the set should be in the finals at least. If our collection is awarded the first prize it means that we will keep the magnificent cup another year and have another leg on its permanent possession. According to the rules of the competition, the club winning the cup three years in succession becomes the owner.

Fred Dapprich, by a stroke of genius, (which means hard work and much time) and persuasive personality managed to garner several more prints of the prize winning variety.

The committee met at Clark Thomas' Mayfair studio in the Beaux Arts building Sunday morning, where they sorted, resorted, mounted and remounted the collection.

The prints were mounted uniformly on very fine mounts supplied by Thomas. On the committee were Fred Dapprich, chair-

CAMERA CRAFT

man; Clark Thomas, R. L. Van Oosting, Al Nuetzel, Leslie Johnstone, Julius Cindrich, Jim Lawshe and Milton Inman.

Here is a list of the prints:

1. Archer, Fred—Cassin in the Cave of the Forty Thieves.
2. Archer, Fred—Majel Coleman.
3. Archer, Fred—The City of Brass.
4. Cindrich, Julius—The Road to the Sea.
5. Cindrich, Julius—Architectural.
6. Dapprich, Fred R.—Retrospection
7. Dapprich, Fred R.—Senora B.
8. Dapprich, Fred R.—Mission Garden.
9. Elliott, Frank C.—Colonnade.
10. Fuller, Clair—A Bit of California.
11. Inman, Milton M.—Upward Trend.
12. Inman, Milton M.—Dapprich.
13. Kales, Arthur F.—Armida Vendrell.
14. Lawshe, James S.—Jean.
15. Lawshe, James S.—Gondclayo.
16. Mack, Dr. Wm. F.—Italian Fishing Boat.
17. McCann, Dr. Frank E.—Montana Vista.
18. Painter, Harry John—Mission Bells.
19. Painter, Harry John—Under the Pier.
20. Southard, C. L.—The Sentinel.
21. Tabor, Edward R.—Through the Arch.
22. Temple, Milo K.—In Burma.
23. Thomas, Clark W.—Rounding Up the Strays.
24. Thomas, Clark W.—A Cloistered Patio.
25. Thomas, Clark W.—Outward Bound.
26. Van Oosting, R. L.—Awaiting Orders.
27. Van Oosting—Sierran Evening.
28. The Spirit of Neptune.
29. Whitman, Lucille—The Windmill.
30. Williams, Claude C.—Pattern.

At the business meeting held last month the incorporation proceedings were thoroughly discussed, and after all was said and done the motion to incorporate the Club was carried by a unanimous vote. Now more than ever we feel that the Los Angeles Camera Club IS something. It is. Watch it during the next six months. We're going ahead stronger than ever.

All American Salon of L. A. C. C.

Opening November 18th and closing December 10th in the Public Library of Los Angeles, the Los Angeles Camera Club will hang an All-American collection of Pictorial Photography. The closing date

for reception of prints is November 3rd, and we urge you to get your entries in without waiting for a blank or other formality. This notice came just too late for the October issue of Camera Craft and if you will make an entry blank for yourself and carefully fill it in to conform to the usual scheme of such things, we will assume the blame and take a call-down from our fellow members in the club. Send your best prints. This is an American affair and it is incumbent upon us to make such an event prove that native talent can sustain a Salon.

Camera Club of New York

The Annual Exhibition of Pictorial Photography, 1928, comprising the work of members of the Club, occupied the Club's walls during November. One hundred and forty-four prints were shown, representing fifty-one members. Six prints were contributed by Arthur C. Banfield, Bertrand Cox, Pirie MacDonald, Dr. Emil Mayer, and Richard N. Speight, honorary members of the Club, but these were not submitted in the Competition which is a feature of this yearly Members' Exhibition.

Dudley Hoyt, Lejaren Hiller and John A. Tennant served as Jury of Awards, with the result that the first prize was given to C. J. Crary for his "Buffalo Harbor" and five honorable mentions to Hal D. Bernstein, "Shadows"; Joseph M. Bing, "Visiting"; Dr. Charles Krumwiede, "Before the Thaw"; Dr. J. P. Pardoe, "Weathered"; Valentino Sarra, "Head of Young Man" and Stephen H. Tyng, "Baroness De B." The awards were based on the composition, pictorial effect, and print quality of the exhibits. The high standard of quality reached by most of the exhibitors made the task of separating the winning prints by no means easy. It was evident that the members of the Camera Club are close students of current tendencies in pictorial photography, emphasis being placed upon print quality. The exhibition, as a whole, was decidedly interesting and many fine prints called for admiration and praise.

The majority of the exhibits were straight bromide prints, the bromoil and bromoil transfer processes being next in favor, with perhaps a dozen gum, carbon and palladium prints.

Associated Camera Clubs

The time is drawing close at hand when the Salon Trophy Cup will be awarded in accordance with the rules previously announced. We hope that the individual members have taken advantage of the opportunity offered and that there will be lots of keen competition at the close of this event.

Mr. J. W. Aughiltree, president, Department of Photography, the Brooklyn Institute of Arts and Sciences, Brooklyn, N.Y., in a letter to President Cindrich, has extended a most cordial invitation to the members of our organization to visit the department of photography of the Brooklyn Institute of Arts and Sciences at any time they happen to be in New York, advising that it will be their pleasure to extend the facilities at their command, and enclosing a calendar of events which indicates that they are going to have a very busy season between now and next July. Mr. Aughiltree advises that while they will be glad to welcome our members at any time, there will always be a special reception committee on hand at the studio on the nights of opening exhibitions and craftsmen's meetings, and that their studio is located on Lafayette avenue and St. Felix street, two blocks from the Atlantic avenue station of either of the subway lines.

Entry fees were received from eighteen clubs for the 1928-1929 A. C. C. A. Print Interchange. Two sets failed to arrive before the date set and therefore had to be eliminated from the judging. The judges who kindly consented to act were:

Mr. F. C. Baker, well-known salon exhibitor and pictorial photographer, of Cleveland, Ohio.

Mr. Wilbur D. Peat, director of the Akron Art Institute, Akron, O., an artist favorably disposed toward photography.

Mr. Carl Semon, well-known salon exhibitor and pictorial photographer, of Cleveland, Ohio.

The officers at this writing are:

Honorary President—L. F. Bucher, 27 Franklin street, Newark, N. J.

President—Julius Cindrich, 2654 Merced street, Los Angeles, Calif.

Vice-President—P. T. Tarnoski, 431

South Dearborn street, Chicago, Ill.

Secretary—H. G. Cleveland, 1222 Westlake avenue, Lakewood, Ohio.

Treasurer—Ralph B. Bonwit, 2304 Eutaw place, Baltimore, Md.

Directors—Frank R. Fraprie, 428 Newbury St., Boston, 17, Mass.; H. W. Greene, 1423 Union Trust building, Cincinnati, O.; Dr. K. Koike, 422½ Main street, Seattle, Wash.; C. A. Pierman, 463 Elmwood avenue, Buffalo, N. Y.; William L. Woodburn, 27 Franklin street, Newark, N. J.; J. O. Sprague, care of Y. M. C. A., 240 Montgomery street, Syracuse, N. Y.; Karl A. Baumgaertel, 45 Polk street, San Francisco, Calif.

Print Director—G. Y. Tange, 23 Taylor Arcade, Cleveland, Ohio.

Anderson Exhibit at the C. C. C.

During December the walls of the California Camera Club were given over to an exhibit of about twenty-five prints by P. Douglass Anderson, whose standing as a pictorialist is known and who more recently has been instructing classes in photography in the extension department of the University of California. The attendance was highly complimentary.

Brooklyn Institute

The enrollment has established a record figure in the past year, and friends of the Institute will rejoice to read the following:

General studio group.....	63
Mr. William H. Zerbe's beginners class.....	43
Mr. William H. Zerbe's advanced class.....	24
Nicholas Haz, F. R. P. S., special studio group	13
Nicholas Haz-Morris Greenberg course in art as applied to photography.....	48

To stimulate interest in pictorial photography, Mr. Petrocelli has offered a prize of \$100 to be awarded to the members having the greatest number of prints hung in competitive salons during 1929. Each print made by contact or enlargement from the original negative on stock paper, counts 1 point. Each process print counts 1½ points. At the close of the year the member having the greatest number of different prints accepted gets ten additional points. In order to give all members an equal chance to win, each entrant is handicapped a number of points equal to the average number of prints accepted.

NOTES & COMMENTS



Q. R. S. Still Kamra

The Q. R. S. Co., Chicago, is introducing to the trade at the present time the Q. R. S. still Kamra, designed for general use. The new Kamra which will retail for \$22.50 is considered to be revolutionary in its field, and contains several novel features. It uses standard 35 m. m. motion picture film, negative stock, made especially for Q. R. S. and retails at 85 cents a roll, taking forty separate pictures. Instead of each picture being of the single frame size, each is of double frame, making 8 pictures to the foot. The Q. R. S. Co. in introducing the 35 m. m. still Kamra is maintaining its policy of producing exactly what public desire demands, an instrument which may be used and employed by the average layman who does not understand the handling of technical apparatus.

It is strictly a daylight loading camera.

The user is not forced to spool his own film for Kamra spools are specially constructed and are provided with safety paper leader and trailer which protects the film against fogging.

It is impossible to double expose a Q. R. S. Kamra film, since the frame is an integral part of the film sprocket unit and the shutter cannot be cocked without turning a new exposed film into position. Forty pictures may be taken within twenty seconds.

The Kamra is constructed of unbreakable bakelite composition, reinforced with canvas fibre which absorbs and retains less cold than metal thereby eliminating such elements as might make handling unpleasant in cold weather.

The risk of the amateur developing his own films has been reduced to a minimum by the use of Q. R. S. Reelo developing tank. Various accessories will be introduced from time to time.

Judging from advance indications the Q. R. S. Kamra will meet with a hearty demand in the music-radio industry, where such a non-seasonal product may be sold by individuals having little or no technical knowledge of photography or cameras.

Holliston Photo Cloth Guarantee

Holliston Photo Cloth needs no guarantee to those who know its merits and the unstinted liberality and integrity of the company behind it, but that strangers may acquaint themselves with the product free from doubts and that first users need feel no timidity in insisting on their rights every package contains a printed guarantee slip which assures the return of money in full if it does not qualify to every claim made for it, and the replacement of any and every sheet that shows the slightest deficiency. If you do not know Holliston Photo Cloth, write to the nearest office, Norwood, Mass., Boston, New York City, Chicago, or St. Louis.



Leipzig Fair Dates

The Leipzig Trade Fair, by far the largest goods exchange in the world, will be held from March 3 to 13, 1929. Following its traditions of 700 years, the fair will welcome exhibitors and buyers from all parts of the world. Visitors to the fair this year will be able to shop profitably among some 11,000 elaborate exhibits, assembled from twenty-four countries. Fully 200,000 active buyers from forty-four countries will attend, of whom 30,000 will come from countries other than Germany.

Housed in the largest exhibition buildings in the world, the fair forms a great "city within a city," organized from long experience for the convenience of all. The displays in each division form a cross-section of an entire industry, often under a single roof. Special preparations have been made to serve visitors this year in the matter of banking facilities and the arrangement for packing and shipping goods.

The list of exhibits at Leipzig readily establishes it as the greatest cosmopolitan exchange in the world. One of the outstanding features of the spring fair will be the display of building materials, machinery, iron and steel products, with 2000 exhibits. The toy fair with 817 exhibits will

be the largest of the world. There will be 720 exhibits of glassware and ceramics, 647 exhibits in the textile divisions, 535 household goods and 716 exhibits of books. The exhibition of rayon and textiles in general will be the largest ever assembled in Europe.

Detailed information concerning the fair may be obtained by addressing the Leipzig Trade Fair, Inc., 11 West 42nd street, New York.

Some Leoty Light Users

The Mayo Clinic, two of the Underwood and Underwood branches, and several other large and well-known concerns have installed Leoty Arc Lamps. As the Leoty Electric Company of Dayton, Ohio, sells on 30 days' trial and refund all money without quibble if their products do not fulfill every claim, the purchase by such discriminating concerns is a compliment that prospective buyers cannot afford to overlook.

Louise C. Bestler

This genial little lady has entered the field of portraiture and is established at 5703 College Avenue, Berkeley, where she is making pictures of men, women and children that will help to cheer posterity and prove that pictures live forever. Our best wishes go to Miss Bestler.

CAMERA CRAFT

M. Elwess Succeeds L. C. Buttrick

The Market Street Eastman Kodak Store of San Francisco is now under the management of Mr. M. Elwess, formerly of Los Angeles, Mr. L. C. Buttrick, the debonair and handsome Duke, having gone to Atlantic City. Mr. Elwess brings a most pleasing personality, and appears before us with plenty in his own right. Where does the E. K. Company get all its handsome men?

U. C. PHOTOGRAPHIC COURSE

P. Douglas Anderson seems to have inspired this branch of the University of California Extension course. The classes are large and the students express themselves as more than satisfied. Many speak of the evenings spent in class as pleasanter than at a show, not to speak of the educational value. This is good for photography, and we take special pleasure in saying to Mr. Anderson that, with his valuable assistance, the Camera Craft campaign for photography as a unit in high school and college curricula stands a better chance than ever of becoming a realization.

Haloid Nomis Paper

Nomis is a trade name to denote the quality of a new Haloid emulsion which is guaranteed to give No Miss. The makers claim that they have succeeded in perfecting a paper which eliminates spoiling and which compensates for reasonable error in exposure with its almost unlimited latitude. Their offer of 2500 sheets, 2¼ by 4½, listing at \$13.25, for \$5.00, would seem to denote they are sure of their contention. Such a trial offer makes buying good business. Haloid always was good paper, its makers have established a reputation for integrity and quality, their offers are seldom made, but fully substantiated. Send for your trial lot today.

L. C. BERINGER

The Roof Studio, Liebes Building, 177 Post Street, is going to be a busy place when it becomes known that L. C. Beringer is established there prepared to do commercial, illustrative and fashion photography. The best wishes of his friends go to Mr. Beringer. Success is bound to attend his ability, industry and application.

Hotel Drake Competition

Awards in the photographic contest which the Hotel Sir Francis Drake at Powell and Sutter streets has conducted since its completion were announced recently, with Otto C. Schulte of the Anglo-Californian Trust Company winning the leading pictorialist prize of \$100 in gold.

G. Branco, 1726 Twenty-first avenue, Oakland, won the amateur prize—a trophy cup 14 inches high. Milton A. Links, 1865 California street, was awarded the advanced amateur prize, which was a three-day round trip to Hollywood, with Holly Plaza Hotel accommodations and a trip through the Paramount studios.

C. L. Drew, 1010 Hobart Building; Earl K. Foreman, 65 Terrace drive; Harry S. Rivera, 1923 San Jose avenue; Erik C. Lundh, 1155 California street; J. B. Bouick, 433 Powell street, and T. K. Tsukane, 3570 Jackson street, won honorable mention.

The contest was judged by Mrs. D. E. F. Easton, Sigismund Blumann, Louis A. Goetz, Blanding Sloan, Louis Haas, W. D. Day and Walter Folger, all well known either as artists, camera experts or critics.

Charles L. Beal, Inventor

The article on Portraiture of Fish With Reflected Light will be remembered by our readers. The author, Charles L. Beal, has now patented and proposes to exploit an enlarging light box using reflected light. He claims, and theory is on his side, that reflected light will overcome unequal lighting, prismatic circles and exaggeration of defects and retouching on negatives. As the time of exposure is necessarily lengthened to a considerable degree the device is intended for artistic portraiture, scientists, and pictorial amateurs and not commercial photographers.

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For sale or exchange—Sale price \$150.00 or exchange for Graflex or Reflex Camera. Chemical outfit including microscope, balance, electric furnace, chemicals and glassware. Full description given upon request. Joseph C. McCarthy, 37 Chestnut St., Albany, N. Y.

Stereo Camera 45x107 Ontoscope f 4.5 Zeiss Tessars, magazine, roll holder, plate holders, filters, case and accessories. Taxiphote with 33 trays holding 825 plates, Richard automatic printer. Cost \$550.00. Will sell for \$200.00, bargain. Dr. Wm. Holzmark, 6723 Crest Avenue, St. Louis, Mo.

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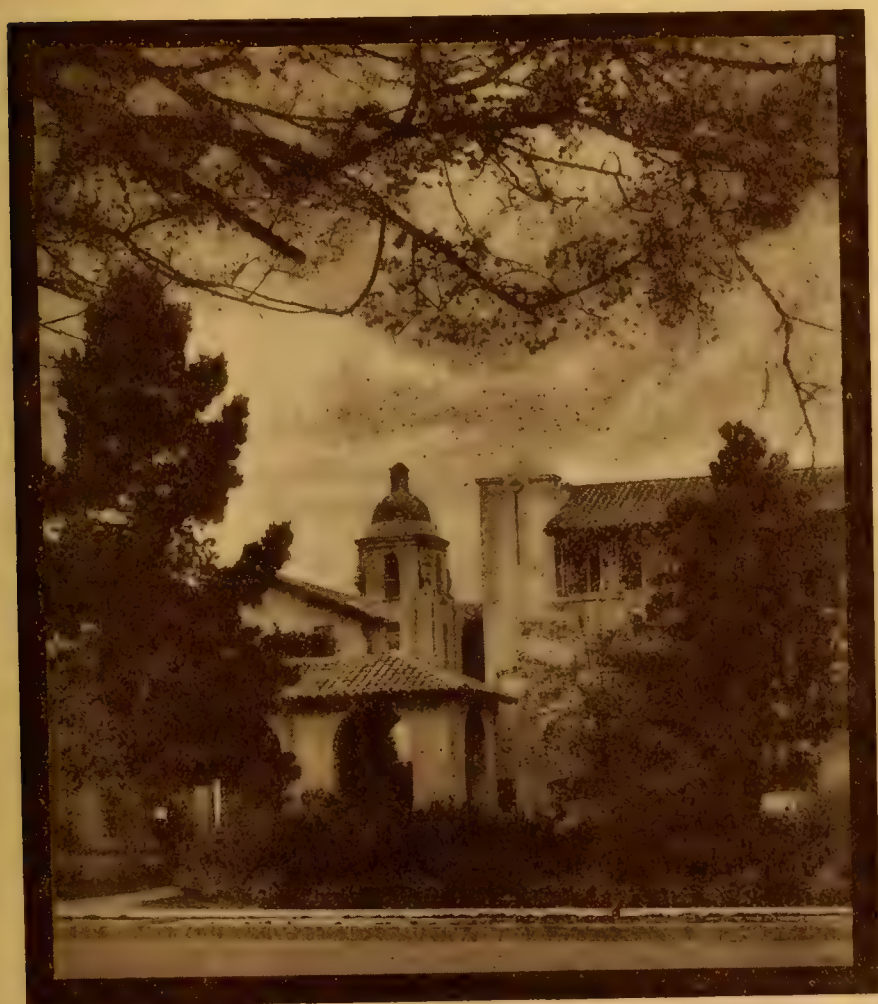
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A SEA SPRITE'S HOLIDAY
Wayne Albee

CAMERA CRAFT

A Photographic Monthly
SIGISMUND BLUMANN, EDITOR

Claus Spreckels Building, San Francisco, California

FOUNDED MAY 1900

VOL. XXXVI

FEBRUARY, 1929

NO. 2

Wayne Albee, Professional Pictorialist

By Sigismund Blumann

It was my pleasure to meet Wayne Albee for the first time in Portland, Oregon, at a photographers' convention, at which he exhibited, in conjunction with his fellow professionals, and when and where it was my more or less pleasant duty to serve as chairman of the judging committee.

The attitude of exhibitors toward the judges, before the judging, is one of deferred emotions. Afterwards there is no half feeling. The jury were good or they were pinheads.

Mr. Albee earned honors and accepted them with modesty. He received criticisms and bore them with patience and forbearance. We learned to like the man as we were impressed into esteeming his work before meeting him.

He is an extremely sensitive type. Our impression is that he achieves what has gained him his reputation less by studied skill or wrought ability than by an artistic intuitivity, an impressionableness that grasps the right thing in line, mass, tone, and mood, right out of the ether. He sees the tiny flame on Olympus with his eyes shut and instinctively wends his way toward it. He is a poet of lines, a musician of tone values, a painter with the camera, and a pictorial photographer whether he is found in his professional or avocational capacity.

That we should enthuse is not surprising. We have been accused of spilling over before now. It is our boast that we choose those worthy of the highest encomiums and constitute ourselves the promulgator of their worthiness. Let others damn with half praises and hedge on doubtful critiques. We like a fellow wholly, all the way, all the time, or, being permitted, pass him up.

Wayne Albee is not the sort who can be passed up. His place in photography demands attention. We have no desire to pass him up. Our liking bends us the other way.

And now our own high opinion is confirmed by no less an authority than that which is printed herewith from Ralph Morris, a critic who has had the opportunity of seeing much of the best in art and whose faculties have been highly trained to just such consideration as the present.

NOTES ON SOME PHOTOGRAPHS BY WAYNE ALBEE

By **Ralph Morris**

Assistant Director, Fine Arts Gallery, San Diego, Calif.

Beauty of tone and a sympathetic understanding of widely different people characterizes Wayne Albee's photographs.

The exhibit of eighty prints in the Fine Arts Gallery has proclaimed him a master of "painting with light."

In his portrait of Peter Merumbum, the Slavic violinist, Albee has caught an expression that hints of the thoughts and suffering, the hopes and visions of an ancient people. The eyes, looking directly at you, are strong, yet hold the wistfulness and dreams of an artist who came from people that were in subjection for centuries. Sympathetic insight and a splendid management of light have produced a head the modelling of which will delight sculptors as well as those interested in distinctive characterization.

The portrait of Dr. James Inness Cameron is one of the rare portraits that give the "sum of the qualities" in addition to the effect of the moment, and the composition, lighting and modelling are appropriate and pleasing.

"Mina" tells its own story of the photographer's skill in creating beauty of tones, and a rare capacity for evoking spirituality.

Children playing on the sands are as convincingly natural as the most exacting of mothers and aunts could wish.

"Omar" and "Head of a Prophet" are studies of elderly men truly beautiful in mood and modelling.

"Marion Litonius" is a thoroughly individual print—finely pensive in expression and exquisite in tones of flesh and hair; not less individual are "Modern Mona," "The Mandarin Coat" (worthy of the glorious days of Florence under the Medici), and "The Daughter of Goon Dip," the Chinese girl, with her reposeful, downward gaze, is clothed in rich garments upon which the light actually plays.

The esteem of actors, those experts in appearance and effects, is a significant tribute. In the study, "A Player," the standing figure's thoughtful face and very long, simple cloak bring to mind some painting by Velasquez, in the Prado. But this is not a copy of an arrangement by the great Spaniard, yet it is similar in a masterly simplicity of composition that is so suited to the feeling of the character.



THE LATE JOHN DREW

Wayne Albee



PORTRAIT OF GIRL

Wayne Albee



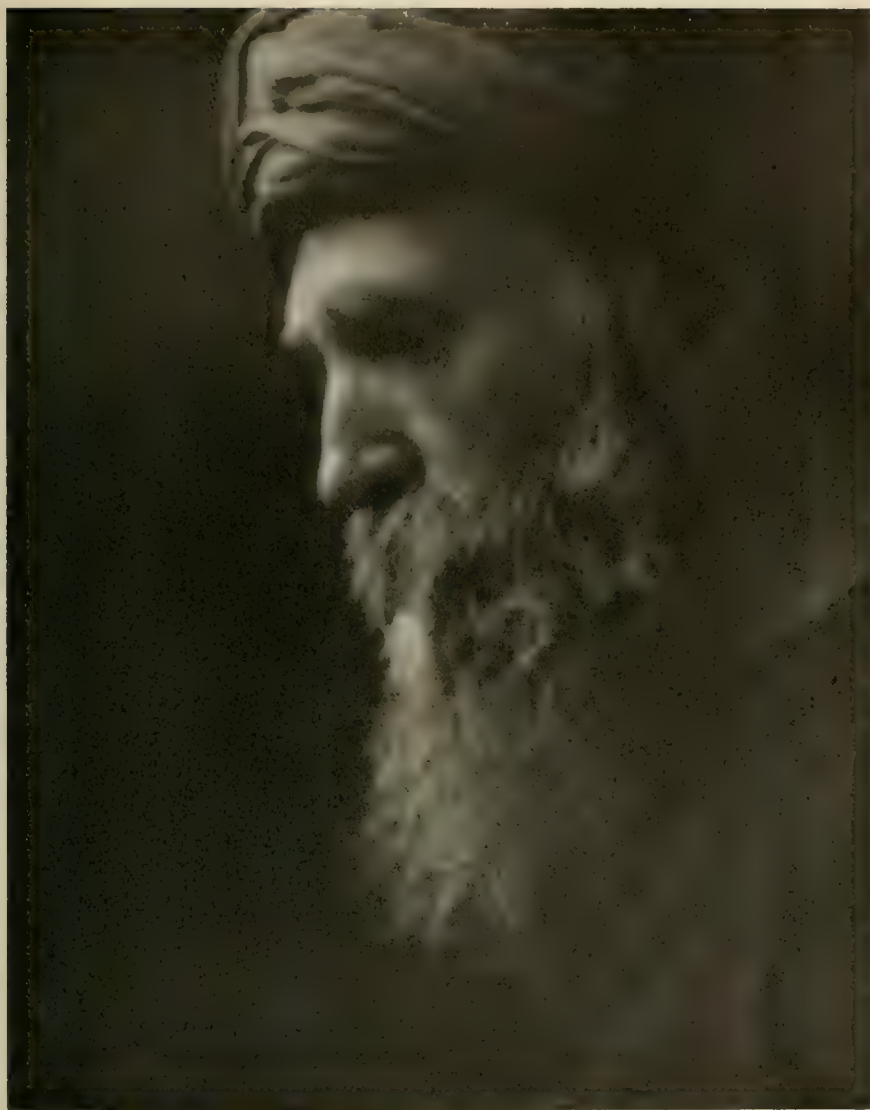
THE MANDARIN COAT

Wayne Albee



PAVLOWA

Wayne Albee



OMAR

Wayne Albee



THE DAUGHTER OF GOON DIP

Wayne Albee

The portrait of Pavlowa suggests that Mr. Albee is regarded by the great Russian dancer as a friend; also pictures of John Drew, Ruth St. Denis, and Sir Johnston Forbes-Robertson prove the esteem of these artists of the theater for an artist of the studio.

"The Sea Sprite's Holiday" is throbbing with the pure joyousness of movement, while rocks, waves and foam form a background for the dancing girl. Very different are the reverent, slow steps of the figures in the "Design for a Christmas Card," "Adoration" and others of a group in which religious feeling, beautifully expressed, is the motif.

His most recent dramatic study, "Paolo and Francesca," was made in Balboa Park, San Diego, and is an admirable example of the skillful management of lines, masses and light. The long, quiet curves of the fountain's rim, the arras of trees dimly sensed beyond, seem a subdued breath of Italy, while the lovers are tragically ardent, noble, yearning for more than life will allow, until even ruthless fate seems to pause and pay tribute to the hushed beauty of the scene; the whole showing a mastery of poetic conception.

TO MY SCOTSMEN FELLOW FRIENDS

By SIGISMUND BLUMANN

On the Fiftieth Anniversary Banquet, Scottish Clans of America.

*The heaven that men plan to find
When time shall part them from the strife
And travail of this earthly life
Is possibly a thing of mind:*

*A fancy bred of innate beliefs;
A charm they keep within their eyes
To cozen and condone the lies
And somewhat to assuage their griefs.*

*But it has always seemed to me
That Paradise is now and here,
And that the heavenly joys appear
To living men who know to see.*

*That heavenly music may be heard
Not only from a rolling star
That moves in majesty afar,
But in the trill of one small bird.*

*And, so, the faiths of men apart,
I believe that God exists
Wherever friendship true persists
In any mortal heart.*

* * * *

*We, meeting here about the board,
My hand in yours, your hands in mine,
With voices raised in Auld Lang Syne,
Our moods in glorious accord,*

*May feel the touch of soul to soul,
Even as did the ancient sages
Who sent their sagas down the ages,
Making of life itself a goal.*

How I Photographed A Fossil Insect Embedded in a Piece of Wood

By J. G. Pratt

Some interesting problems are presented to the scientific photographer. Today it may be a microscopic view of the fibers of a piece of steel, magnified many hundreds of diameters; tomorrow, perhaps an opalescent star in the diadem of some old King Tut—and few of these unusual subjects can be handled in the ordinary routine of the commercial photographer.

One of the most interesting of these, from the standpoint of camera manipulation, was a fossil insect embedded in a piece of amber.

Amber, as you will note from a reference to some textbook, is the resin from certain species of pine trees which has lain on the bed of the sea through so many myriads of centuries that it has become fossilized. Extensive mining operations are conducted on the east coast of Prussia for the Baltic Sea amber or succinite, which occurs in



In the illustration of the lamp and camera arrangement, the amber will be seen on top of the small light box, covered with black paper except for an aperture sufficiently large to accommodate the insect. This was done so that a minimum of fogging would result from the lower light shining directly into the lens.



the lower Oligocene strata, partly derived from a yet earlier Tertiary deposit (eocene), dating back between two and four million years. In this Baltic Sea amber are often found well-preserved fossils of plant life and insects which existed in prehistoric times, and as the specimen in hand was one of these, it was of interest not only from a photographic, but also from an historic standpoint.

About the only photograph that can be taken of many of these amber-covered fossils is with transmitted light, that is, with the light passing through the specimen toward the lens. This, of course, gives little more than a silhouette much like the photographs made with the X-ray. Such a photograph was taken, as seen in illustration No. 1, but was not considered satisfactory. More detail was desired for a more positive identification of the insect, and as it was embedded a quarter of an inch under and at an angle of 45 degrees to the polished surface of the amber, it was apparent that I was up against a difficult experiment.

The first experiment with the light down through the slanted surface proved a failure through refraction of the rays, and also as what detail there was, was blocked up with halation from the white background. A photograph with a dark ground failed to show up anything on account of refraction and the deep color of the amber. But finally I worked up a system of lights which proved successful.

I gave a two-minute exposure with a 1000-W lamp shooting through the specimen at right angles to the polished surface, using a black velvet background, and then turning this off and withdrawing the background, gave a shorter exposure with an ordinary Mazda lamp from underneath in order to strengthen the contrast.

The insect seen in illustration No. 2, which proved to be a termite or white ant of the same genus, at least, as is found in this country today, does not look as if it were just in the act of flying, but as all fossilized specimens are more or less mashed and distorted, it was pronounced more than satisfactory.

Lecture Notes on Photography

By Professor Edwin A. Sperry
Pei Yang University, Tientsin, China

(Continued from December Issue)

THE CAMERA

It would be quite useless for us to enter into the description of the many forms of the camera which have been devised, as it would take too much time and space. It will be quite sufficient, however, to make a general classification of them and take up the form and use of each. A more special description can be obtained from the many Trade Lists which are easily accessible.

We can, in a general way, divide cameras into three classes: (1) view or tripod cameras, (2) hand cameras, and (3) pocket cameras.

View cameras can be designated as those which take a picture larger than, say, $4 \times 5''$ or of such a size as to make it inconvenient to hold in the hand during the exposure, and should, more properly, be placed on a tripod or some such support.

Hand cameras may include those taking a picture between and including $3\frac{1}{4} \times 4\frac{1}{4}''$ and $4 \times 5''$. These are of a size which can be conveniently operated while holding in the hand and can be easily carried, either in the hand or in a case suspended from the shoulder.

Pocket cameras can include any size smaller than $3\frac{1}{4} \times 4\frac{1}{4}''$, and are made as small as $1\frac{5}{8} \times 2\frac{1}{2}''$, or what is commonly called the "Vest Pocket" size.

In designing cameras the tendency has been toward making the pictures longer and narrower than formerly. In the older types of camera the length of the picture was from $1\frac{1}{4} \times 1\frac{1}{2}$ times the width. In the later forms it is usually about $1\frac{3}{4}$ times the width. While the latter form is perhaps more pleasing for ordinary "snapshots," it is often the case that greater height is desired than is afforded by these narrow shapes. Owing to the possibility of, at some time, requiring this greater height, it would seem advisable to select a camera which will use the wider plate or film. For all-around general work we have found that the size $4 \times 5''$ with a lens of about $5\frac{1}{2}''$ focal length is a most serviceable type.

It will give, under usual conditions, sufficient size of details so that they will be quite clear enough for practical purposes. The next useful size is $3\frac{1}{4} \times 4\frac{1}{4}''$, which, while not giving as clear details in a direct print, can, if well taken, be enlarged to at least twice its size without any great loss in definition.

In the pocket sizes, the $2\frac{1}{4} \times 3\frac{1}{4}$ " is especially useful on account of the possibility of using them in making direct prints in making lantern slides. The "Vest Pocket" size is principally useful on account of its great portability. Enlargements can be easily made from the negatives of this size up to any reasonable size with good results.

The question often arises as to the best length of focus or, in other words, the best angle of view to be used. There are a few principles involved in this question which it would be well to look into briefly.

In the first place, any picture must be made with due regard to the laws of perspective. Without going into an extended discussion of these laws and principles, it will be quite sufficient to say that the point from which any picture is observed, is the center around which and toward which all the lines of perspective are located. If the view point is the eye, everything is in perfect perspective and distances are normal. If the picture is collected by the lens, and projected onto the screen or plate, the point of view is the focal center of the lens and the distances are reduced from the natural distances to those relative to the focal length of the lens, hence the point of view of the picture which is projected onto the plate must be directly opposite its center and at a distance equal to the focal length of the lens. If, in looking at the picture, the eye should occupy the exact point at which the focal center of the lens was located, all the laws of perspective would be satisfied. Ordinarily this is much closer to the plate than the natural length of vision, which is approximately 14 inches, so it is evident that very few photographs will satisfy the conditions. In ordinary practice, the laws can be violated to considerable extent but when the violation is too excessive, distortion will be quite evident in the picture which will be very unpleasant.

The usual manner of designating the angle of a lens as applied to a certain sized plate, is the angle which will be subtended on the diagonal measurement of the plate. This ranges from 45° , in very narrow angled lenses, to 90° and 100° in the very wide angled lenses. The normal focal angle may be taken as being about 60° , or from 1 to 1.2 times the longer dimensions of the plate. Above this, distortions are apt to appear.

In taking a picture with a hand camera, which is almost always, the indicator will almost always be set at the "0" point on the focusing scale, of course, done without focusing, if the object is at a short distance from the camera this distance is estimated, or perhaps measured, and the lens is moved out to correspond with that distance as indicated on the scale. The 0 point indicates the position of the lens at its equivalent focus and there is a distance at, and beyond, which, everything will be in perfect focus. This distance will vary from 3 ft. in a lens having a 3" focus, using an f/32 stop, to 200 ft. in a lens

having a 10" focus, using an $f/4$ stop. From this it can be seen that this is governed both by the focal length of the lens as well as by the stop used. In the ordinary hand camera, using lenses with but 4" to 6" focus, and $f/8$ aperture, this distance can be safely assumed as being about 25 ft. In some of the smaller sizes of lenses having a very short focal length, the position of the lens is often fixed without means of changing it and goes by the name of a "fixed focus" camera. This is entirely the result of using a very short focus with a small stop which is common to such lenses. It in no way indicates any special quality of the lens except that of having a very short focus.

In taking pictures of a tall building the camera should never be tilted so that the plate is thrown out of an exactly vertical position. If this is done, the vertical lines of the building will appear to converge toward the top. Cameras of larger sizes are often provided with what is called a "swing back" which, in case the front of the camera is raised, the back can be swung so as to bring the plate back to a vertical position.

EXPOSURE

The question of the amount of exposure to give a plate is the one which, perhaps, represents the greatest difficulty to the inexperienced operator. There are two factors which must be considered, (1) the degree of the illumination of the object and, (2) the sensitivity of the plate used. Another factor might be said to enter: that of the speed of the lens, but this is usually so small as to be disregarded. It might be said at this point that the speed of any lens is almost entirely dependent on the "f" number of the diaphragm used. When a lens is said to be more rapid than another it is almost entirely due to the fact that the first lens can give as perfect a picture with a larger aperture than the second lens, thereby requiring less time but it can be assumed that all lenses operating with the same "f" number of aperture will have practically the same illuminating power. There is one fact which comes in to modify this statement and that is the difference in the amount of light absorbed by different lenses. Where many elements are used in making up a lens or where the elements are of great thickness, this absorption will be greater than where few elements are used and these are thin. The difference of absorption, however, is so slight in ordinary lenses that it can be practically disregarded except in the most extreme cases. We can therefore say that the two factors mentioned only need to be considered. As regards the speed of the plate, those most commonly used are so nearly alike that it will not be necessary at this point, to give it any consideration but it will be taken up under the proper heading.

There is then, the one factor to be seriously considered, that of

the illumination of the object to be photographed, assuming that a standard plate of average speed is used.

Many of the plate manufacturers publish exposure tables, some of which are most elaborate and, while they appear to be of considerable value to the beginner, they are apt to lead only to confusion. It is more than usually the case that in taking a picture with the ordinary hand camera, conditions do not allow of time to study these tables so as to make the exposure exactly according to the rules given.

It is more often, and we might say almost always, the case that judgment as to the exposure must be made quickly and at such times the tables are entirely useless.

There are four factors which will enter the problem of illumination to any considerable extent: (1) character of the view, (2) the intensity of the light, (3) the time of day, and (4) the time of year, and these are named in the order of their importance.

Of these four, the first two have by far, the greatest influence and while the last two have an effect, they are, more or less, regular and definite and when once fixed in the mind, do not require any exercise of judgment in giving them their proper value.

Of the first two, the character of the view is by far the most important and will require the greatest exercise of judgment, but there is one simple rule which, if observed, will greatly assist in deciding on the proper exposure. This is: Expose for your essential shadows and let the high lights take care of themselves. By "essential shadows" we mean those shadows which are essential to the purpose of the picture. In almost every view there are usually some very deep shadows which have no special value or significance in the picture. These can be disregarded, but it quite as often is the case that there are details which lie in shadow or in the darker portions of the picture, which should be brought out to give a perfect picture. These are the dark portions which should have the proper exposure.

In determining the character of the view we can, for ordinary outdoor photography, divide them into four classes: (1) sky and snow, (2) open landscapes with little or no foliage, (3) landscapes in which we have an average amount of shadow as, for example, a street scene, and (4) under trees or where a large portion of the light is cut off. In the second set of conditions, intensity of the light, we can also assume four degrees, (1) bright sunlight, (2) hazy atmosphere, (3) light clouds, and (4) heavy clouds. In the third set we can assume three points of time, (1) noon, (2) when the sun is half way between noon and setting, and (3) sunset. It is the ordinary practice to designate specific hours, but this is hardly practical owing to the fact that at an hour in summer, say 6 o'clock, for example, when it is quite possible to make a good picture, it would be quite

impossible to do so at that same hour in winter, even with a long exposure.

When we consider the fact that between the latitudes of 35° and 45° in which a very large proportion of such photographing is done, the sun in summer, rises between 4 and 5 o'clock and sets between 7 and 8 o'clock, and in winter in rises between 7 and 8 o'clock and sets between 4 and 5 o'clock, this point can be readily appreciated. As a result, the divisions or points assumed would be, (1) noon in both summer and winter, (2) the intermediate points would be 8:30 a. m. and 3:30 p. m. in summer and 10 a. m. and 2 p. m. in the winter, and (3) sunrise or sunset 5 a. m. and 7 p. m. in the summer and 7:30 a. m. and 4:30 p. m. in the winter. This need give no confusion as a glance will tell us as to the height of the sun and the factor will at once suggest itself.

In the fourth condition we can also assume three points (1) midsummer, (May, June and July); (2) spring and fall, (February, March, April, August, September and October), and (3) mid-winter, (November, December and January).

Now that we have analyzed all these factors we can construct a simple table covering the two first and most variable factors, and apply simple factors for the last two as they are practically constant. In the example of the time of exposure given, in the table, it is assumed that an $f/8$ aperture is used.

	<i>Snow, Clouds</i>	<i>Open View</i>	<i>Landscape with Shadows</i>	<i>Under Trees</i>
	1	4	8	100
Bright sun	1/400	1/100	1/50	1/4
	2	8	16	200
Hazy	1/200	1/50	1/25	1/2
	5	20	40	500
Light clouds	1/80	1/20	1/10	1¼
	8	32	64	800
Heavy clouds	1/50	1/12	1/6	2

The factors for time will be noon, 1; midheight, 2; sunrise or sunset, 4.

The factors for seasons will be summer, 1; spring and fall 2; winter, 4.

Many devices have been invented for the purpose of measuring the actual intensity of the light, some of which have proved to be of very practical use. There are two principles used in devising these, one being the use of a spot of sensitive paper which, when exposed to the light, will darken. The time taken to obtain a standard color by comparison with a test spot, is used as a factor for the exposure. Another method is that of using a system of tables connected in such a manner as to make it easy to follow a line connecting

certain factors, at the end of which the time of exposure is given. The slide rule system has been adapted to this operation with considerable success. This latter method seems to be the simpler one and the appliance can be obtained from almost any dealer. The use of the simpler forms can be recommended for the beginner until experience is gained and the judgment of an exposure can be quickly reached without such assistance.

It is fair to suppose that, having practiced in the judgment of exposure for a considerable length of time, there will be little need of any special mental process to determine it. In the more recent plates and films there is a very much greater latitude in the allowable exposure so that it does not confine itself to a narrow and rigid line.

THE RIVER OF LIFE

By Herbert R. Lenz

*High in the crags of a towering mountain,
There at the foot of a gigantic tree,
A rivulet springs from the ground like a fountain,
Eager to start on its way to the sea.
Here from its nest in the shadowy recess,
It rushes to meet every canyon and fall;
All kinds of obstacles hamper its progress,
But it determines to conquer them all.*

*As through its valley this river moves onward,
Numberless waters are joined in its route;
Gaining more strength as it journeys on seaward,
Massing an aqueous hoard as its fruit.
Always may blessings of gratitude shower
Down on this river that ever shall roll;
Therefore, adorned with great splendor and power,
Enters the storm-beaten ocean, its goal.
Ever give heed, Oh, thou young generation,
To the good lesson this river has taught;*

* * * * *

*Have a great purpose upon a foundation,
Builted to stand till life's battle is fought.
Never be guilty of dishonest dealings;
Have faith in God, and adhere to the right;
Think not that working will injure your feelings;
Toil has its place in life's strenuous fight.*

*Work for advancement in culture and learning,
Chasten the evils that plunder and mar;
Set every spark of your friendships to burning;
Cling to these powers, defy every bar.
Look not on life with undue consternation
When you are hindered by things that oppress,
Be not discouraged by gross aggravation;
Press ever on to your goal of SUCCESS.*



REDWOODS, SOUTH FORK EEL RIVER

Gabriel Moulin

SAVE THE REDWOODS

To photographers, of all lovers of Nature, the glorious Redwoods of the Pacific Coast must always appeal with a lure and a charm that reaches to every soul. These monuments of eternal beauty are not, must not, be permitted to become mere timber, to be destroyed as Godly expressions and made into utilitarian lumber. The Save the Redwoods League is a strictly non-commercial organization which is composed of hundreds of the best people, devoting every energy and dollar to the preservation of the western forests. Learn about it, and lend your help.

—S. B.

About Retouching

By Thomas Southworth

No one has ever accused me of being really lazy. I mean, no one who might have any uncertainty about having the privilege. But I am—under certain conditions. Otherwise, I deny the allegation and defy the allegator. I am willing to go to most any length to attain a worthy end, photographically speaking, but I must be convinced there is no shorter route. But getting back to the starting point, I would feel like giving myself one big kick when I find myself spending time doing something that could be done better by its omission had I but a triflingly better understanding of what was before me.

Take this matter of retouching. Were I a business doctor, and called upon to diagnose for the photographer, I should first emphasize the importance of correcting the economic waste under that heading. There may be other wastes of greater moment, but at this moment that of retouching is the matter in hand.

May I tell two little stories? Suppose a photographer had to make daily trips, by auto, between Niddington and Noddington, between which towns, separated by fifty miles, a concrete road had been laid, but owing to this photographer's being familiar with a former circuitous dirt road between these towns and his attention not having been called to the new hard road, he continued to negotiate the old road, or even an extensive detour after the completion of this road, what would you think of him?

Some photographers are doing just that, with their retouching.

Then I heard about another photographer over in Arkansas who had been winding his clock every night for thirty years until someone called his attention to the fact that it was an eight-day clock. There are other photographers doing just about the same thing with their retouching.

Disposing of the ridicule, let's get down to the specific.

Retouching, to be sure, is a very important part of our work, and cannot be dispensed with; but the dickens of it is that through a lack of understanding, both as to its purpose and an all too limited knowledge of lighting and negative making by all too many photographers, all too many are doing exactly what the photographer traveling from Niddington to Noddington was doing, only with much greater frequency.

Here's the trouble. Decidedly the most of the time devoted to retouching may be accounted for in the effort to correct bad lighting, and since no more time is necessary in the making of a correctly-

lighted negative than one that is not correctly lighted, this time is not only wasted, but results are not so satisfactory.

I want no one to take my word for this. Merely look into your own practice of retouching. Do you or do you not follow the common procedure of first tackling the shadows, under the eyes, the nose, the mouth, down from the nose, diagonally, etc., loading the lead in these places as heavily as possible, and when this is done, giving a few more minutes to clearing chemical and other imperfections? Have you not spent three-fourths of the time on the shadows?

Now, I have no intention of saying that all of this may be dispensed with, but I shall undertake to show that a decidedly larger part of this shadow retouching can be cut out, and the job materially benefited. But first, I suggest that we divide the subject of retouching under two headings. Let's call the first one "Chemical Correction" and the other "Idealizing." I shall have little to say about the latter.

Let's step into the camera room, where our sitter is before us, and the lighting arrangements are made. The light is falling on the sitter from the usual 45 degree (vertical and horizontal) angle, with the reflector on the opposite side. Thus the exposure is ordinarily made. Examine this lighting from the viewpoint of the lens, and what do you see? Owing to the face being lighted from the sides, with nothing from the front, the deeper depressions are underfed with light; and since this viewpoint is the only one that matters, if you introduce enough frontal illumination to bring these shadows to a fuller illumination, without going to flatness, you have brought about a better and more correct relationship of highlights and shadows, called "balance."

Now, if we kick out that side reflector, substituting a dead black screen—we're now making a plain lighting—you preserve that very helpful extreme shadow along the outline of the face on the shadow side. If you have thrown in enough, but not too much, illumination from as near as possible the point of view of the lens, which is unquestionably the most effective angle, you are well on the way to making not only the kind of negatives which will eliminate all this unnecessary shadow retouching later, but have decidedly stepped-up the quality of the lighting, by the securing of better modulation. The negative, on reaching the retouching desk, will require only "Chemical Correction" with whatever degree of "Idealizing" the customer or the photographer fancies.

Let's define what we mean by "Chemical Correction." My interpretation is the elimination or correction of those weaknesses in ordinary portrait emulsions which fail to reproduce color in those

tones of light as they impress the eye. It's entirely too elementary to go into that here; we all know what they are.

But suppose ambition —after this lesson has been learned and its benefits secured —carries to a desire to eliminate as much as possible the time necessary to make these Chemical Corrections, then, of course, one naturally thinks of panchromatic emulsions.

If you make the very necessary modification of your lighting to compensate for the contrastive nature of these emulsions, by introducing a cheesecloth screen, quite close to the sitter, doubling exposure, you have reduced the registration in the highlights without materially affecting the shadows, and since you have increased the exposure, the darker objects have, of course, received fuller illumination, thus shortening the scale of lighting, bringing it within the capacity of the emulsion. If this screen be of sufficient proportions to extend well towards and close to the lens, there has been brought forward sufficient illumination to eliminate the need of any other frontal illumination. Should this be followed up with the system of purely mathematical development of time and temperature, using the Eastman D-1 formula, $6\frac{1}{2}$ oz. each A, B and C to make one gallon bath for twelve minutes at exactly 65 degrees, then progress in the direction of business and quality efficiency has been achieved. Adhering RIGIDLY to this rule, any faults the negatives may disclose will have to be corrected in the camera room, there being no other place to look for them.

Such negatives, now better balanced as to relationship of highlights and shadows, keyed down to the capacity of the panchromatic emulsion, will show practically no need for "Chemical Correction"; there is nothing to detain them at the retouching desk save "Idealization." Will some one kindly furnish a shorter word, having the same meaning?

Does this sound plausible? Then try it. Get off that circuitous dirt road and onto the concrete.

If, owing to the lifted registration of the flesh tones where using the pans for portraiture, you feel a loss of separation quality as among the facial highlights, which of necessity must be less conspicuous, either "pick these up" a little with the pencil (which is about the extent of my own retouching), or, step up to the sitter just before making the sitting, and with a tube of cleansing cream and small towel, just touch a few of the spots which reflect these highlights, working down the lustre with the towel so as to leave a slight sheen. Thus your retouching problem is solved.

A Living Member of the First Woman's Club

By Caroline Dale Snedeker

Illustrated by the Author



First Meeting Place

In Bay St. Louis, Miss., near New Orleans, lives a bright little lady; one cannot call her old, although she is eighty-three, for she reads eagerly the latest books, walks her two or three miles every day and takes a lively interest in current events and the scientific progress of the day. She is Mrs. Anna Owen Crawford, and the only living charter member of the first Woman's Club of America. That is, the first woman's club to have a constitution, bylaws and motto. This was and is the Minerva Society of New Harmony, Indiana, founded by her cousin, Constance Fauntleroy.

In New Harmony at that time lived the scholars, artists and scientists brought here by Robert Owen in the furtherance of his social and educational experiment. They gave to the place a marvelous spirit of learning, sweetness and high endeavor. No wonder the first woman's club was born there!



Outside of Case. Red Morocco



Case Open, Showing Ornaments of the Time

Anna Owen's father, David Dale Owen, was the first geologist of the United States, and so the young girl saw the National Geological Survey start out from her own front door. Pack mules, wagons, covered and uncovered, a carriage with four white horses to take the corps of geologists, a long procession starting for Minnesota or Wisconsin, where Indians and all the adventures of the wilderness awaited them.

The original daguerreotype from which the accompanying photograph is a copy, was taken of Anna Owen in New Harmony at the age of seventeen. It was carried through the Civil War by a young English graduate of Oxford, an ardent admirer, and is today in a state of perfect preservation.

GOLDEN POPLARS

By Verne Bright.

*The poplar boughs are gold; they reach
With venturous hands the swaying cloud.
Leaves fall like rain when in the dawn
West winds are loud.*

*All the wild glory of Samarkand
My heart retrieves
When I see poplars raining down
Leaves upon golden leaves.*

Real Help for the Amateur

By Charles A. Harris.

Illustrated by the Author

Generally speaking, and particularly with amateurs, our photographic work divides naturally into two classes. The camerist procuring subjects for his pictures is enriched by a more or less infinite variety of experiences, and rightly considers this of supreme importance. And then, with negatives at his disposal, he finds, in the home work, the more technical side; another quite different prospect, more in the line of routine work, but with its agreeable side as well. The chap up to his neck in real work might think this open to argument, but, on the other hand, some people play hard, and it is certain one gets from his hobby about what he puts into it. There is increased interest and progress as one continues working out his own problems; not depending upon others. Supposing we now take up, as space permits, the second phase of work above referred to, and call it an imaginary visit to the work-room of a photographic friend (or fiend) as the most available plan for our purpose.

Over in a corner is discovered an improvised cabinet with shelves for chemicals and solutions, made from a box set up on end, and closing practically light-tight, because light has an injurious effect on some chemicals. We notice a bottle of ortol has turned quite black, partly from exposure to light, but the solution, after filtering, is found to work well when freshly mixed, but does not have good keeping qualities.



A Straight Print from a Sharply Focused Negative



*Diffused as directed and foam worked into the foreground
for pictorial effect*

The bottles for solutions are mostly dark brown and nearly all quite small, each of the developing solutions being divided into several bottles so that all except the ones being used may be quite full and so prevent oxidation by contact with the air. Once arranged in this way, it is little if any more trouble than a single container. As the ferricyanide in solution is easily light-affected, the bottle is placed in a larger covered tin—a little easier than wrapping in black paper. A glass fruit jar makes a good container for the hypo-bath, which should not be left in the tray when not in use, to collect dust and decompose. Each bottle is labeled as to contents and, for a few seldom-used preparations, a brief notation as to use is also made on the label as a further convenience. One might, for instance, mark upon the 10 per cent bromide X5 for saturated, meaning that five drops of the first is equal to one of the latter. The bottles and labels



*Moderate diffusion with railroad track as accessory.
A risky experiment*



A Straight Print from a Sharply Focused Negative

are kept free from chemical stains, etc., by the simple expedient of drying with a cotton rag immediately after pouring a solution. Also, when pouring or rinsing, hold the bottle label side up. Muriatic acid is useful for cleaning bottles for photographic solutions, also trays and graduates. Make up a solution with equal parts of water, and for trays, etc., use a wad of newspaper for scrubbing purposes. There seems to be some virtue in the paper, for it is quite effective when used with the acid. However, a little stain on enameled trays does no great harm if they are always used for the same purpose, and it is easy to destroy the polished surface with acid, making them much more subject to the stain.

To clean bottles that have held greasy or oily liquids, try a thorough soaking with benzine, this to be followed with a strong soda solution. A bottle may be quickly cleaned by scraping with a piece of reed material such as is used for reed furniture, in connection with the acid. The length of reed may be bent to reach every part of the interior, the action being more direct and effective than by shaking with bird-shot.

Visitor: From a druggist friend I learned that one should remove the cork by encircling it with the little finger of one hand and so hold it while pouring—a little stunt that saves looking for a



Diffused as directed and fence posts retouched "out"



A Study in Planes and Aerial Perspective

misplace in the dark-room. Host: Yes. The habit of association with an art or craft or a hobby will inevitably make even small things of interest, but be it remembered in extenuation that we are engaged in shop-talk.

Here is the little balance scale sent out by the manufacturers with weights up to two drams (120 grains), but in use the quarter, half and one-ounce weights are quite as much needed. These last three should agree with the ounce of 440 grains (avoirdupois) and can be provided by securing some lead type spaces from a printer and trimming these down with a pocket knife or file to the right weight. The quarter-ounce, 110 grains, is first made by balancing with the smaller weights which came with the outfit. It will be found the grains avoirdupois and apothecary are alike, but the number to an ounce differs. In the same manner the half-ounce and ounce weights are produced by using the proper combination of smaller weights. One may often find it more convenient to measure rather than to weigh.

For instance, a bottle is easily graduated by measuring a quantity of liquid into it and marking the label for any fixed amount. This saves measuring every time a solution is made up. Chemicals can be measured by using small mustard spoons or similar articles holding a given amount, which is sufficiently accurate for most photographic processes. A very convenient method is the use of a receptacle for measuring instead of weighing the crystal hypo. A spice box or tin is easily cut down so as to just hold two ounces of soda when filled even with the top. This makes it easy to measure any amount from one ounce upward, although, of course, any size can be made as best suited to the work done. If a formula calls for minims and a minim graduate is lacking a fairly correct method is to take a dram of the acid, etc., add water and then divide to about the required amount. For 20 minims make one dram of acid up to three with water and use one dram of the diluted mixture.

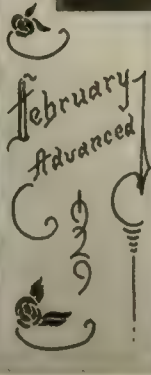
(To be Continued)



"IT IS FINISHED"

FIRST AWARD PRINT
Advanced Class
Ned Hungerford

CAMERA CRAFT



SECOND: *Dr. Max Thorek*
FOURTH: *W. A. Watson*

THIRD: *John Skara*
FIFTH: *M. A. Obremski*

ADVANCED COMPETITORS

February

Edward Alenius
Dr. L. M. Bannerich
A. F. Bouton
Mrs. H. Bouseman
Frank Counahan
Dr. L. S. Davis
M. Delaney

P. Y. Hamma
Ned Hungerford
Miss Matilda Jenkins
Dr. Frederi Kammerer
Rene La Font
M. A. Obremski
Y. Osada
John Skara

Mrs. J. Tennett
Dr. Max Thorek
Dr. P. S. Ulman
E. Van Hoose
Louis Vetterman
W. A. Watson
Johan Webhaft



FIRST AWARD PRINT
Amateur Class
Mrs. C. B. Retter



*Amateur Competition
February
1929*



SECOND: *T. K. Tsukane*
FOURTH: *I. Yamane*

THIRD: *C. E. Lamphere*
FIFTH: *Y. Osada*

AMATEUR COMPETITORS

February

Miss T. Alman
M. P. Becker
Fred O. Blake
A. Brisgloff
Craig Burton
C. C. Chan
Mrs. M. Collison
R. G. Cole
Miss A. Davis
Miss H. Everett
Wm. H. Finch
Mrs. C. B. Fletcher

N. D. Foster
H. Y. Haya
Dr. Marcus Jauss
J. C. Keith
Chas. E. Lamphere
Miss A. R. Lavenson
O. M. Laing
C. J. Lim
R. Martin
C. F. Murray
T. N. Oak
E. P. O'Rourke

Y. Osada
Miss C. Retter
Frank L. Rogers
E. G. Royer
W. E. Siebel
Lester H. Smith
Dr. F. F. Sornberger
T. K. Tsukane
A. D. Tyler
Miss H. Upson
M. Yamanara
I. Yamane



QUIET PLEASURE

We live in a peculiarly and particularly active age. Jazz is not merely the designation of a sort of music, but may be accepted as referring to present ways of living and carrying on. The word jazz has been said to have been invented by Benjamin Ide Wheeler while he was president of the University of California, and he stated that it was his intention to convey phonetically an impression of exotic iron and sand thrown into a rapidly moving machine.

The period is one of progress, extremely rapid progress. The human machine is moving with great rapidity and extraneous bits of iron and shovelfuls of emotional sand thrown into the bearings of human dynamos is not conducive to a calm frame of mind or a thoroughly healthy condition of nerves. With this rapid motion come changes. Civilization is in a state of flux. Something is in the making. A new order of some kind is in the process of formation.

If that new state, condition, thing, order, name it yourself, is to be good it is incumbent on the thoughtful to stop in their hurtling careers and take stock, take bearings, judge directions, heed the body and the mind. This is our prescription: An hour a day for some quiet, pensive occupation; a holiday once a week devoted to the green fields, the deep forests, walking under leafy arches or the great dome of heaven and breathing God through eyes, and nose, and mouth, and assimilating His blessings with consideration.

To walk idly, without object or incentive, becomes duty, and duty was ever irksome. Let us, therefore, infuse a living interest, a creative activity to the needful. Take a camera and find how the little box can make you see new beauties in nature, new glories in the landscapes.

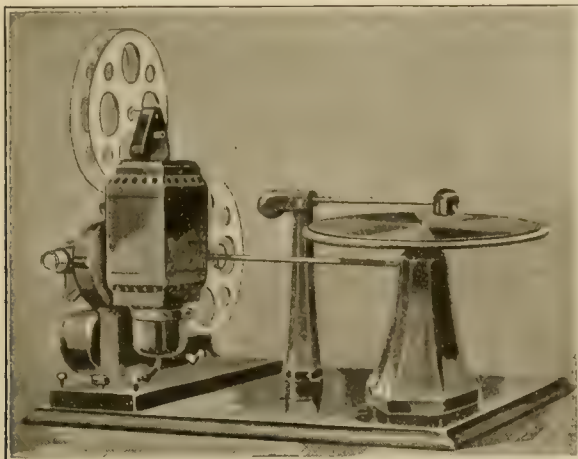
Taking pictures is but half the sport. When the wind is blowing and Boreas forbids stirring abroad, by the blazing log fire you can go over the pictures taken in happy hours, pleasant places and live them over, share them with a friend. See how people and things can be preserved for posterity as well as yourself while you enjoy yourself.

And if motion pictures appeal to you the present market offers you a camera which you can carry in one hand which gives you living, moving pictures, so keeping immortal the acts of mortals. Do you love color? That, too, is at your command, for you can make colored motion pictures with the same ease as ordinary snapshots.

Give your parched souls a drink of cool water. Give your jazzed nerves a soothing potion. Calm your excited minds with something commercially unprofitable, for the love of heaven, give yourself an hour now and again for something that cannot gorge your stomach or enrich your pocket. There be many altars at which men worship. Mammon, Vice, Religion, Fame, Pleasure, or what you will. I shall voice my reverence of creation and Creator in a growing appreciation of the beauties all about me. A camera may be a worthy altar, too, if it be made to serve so, and reacts for physical and spiritual good.

The Christmas Cards Sent Us

We have had time to go over the many holiday cards sent us, and to enjoy them, one by one. Miss Reed and the staff and your editor feel the friendships we have made are expressed in such remembrance at so busy and important a time. To be one of the intimate circle of our readers is a great privilege and a high honor, and as we read the sentiments, often written by hand, on these tokens, we are proud and happy. Our thanks go to you. It is good to feel the ties we make are real and lasting



Talkies for the Amateur

With the advent of the De Vry Cine-Tone, synchronized talking movies are now at the command of every amateur. It will interest our readers, as it did us, to know something of what the device is and how it works. Perhaps the thing is best explained in the words of the makers, and so we quote them verbatim.

The De Vry Cine-Tone is compact, dependable and as easily operated as the ordinary projector. It brings to your home the clear, flickerless movies projected by the famous De Vry type G 16 mm projector, with voice and sound accompaniment.

The films are synchronized with the record; you present them at home just as they are presented in theaters. The Cine-Tone is complete with connection for light socket operation and connection to your radio speaker.

The unit, which is mounted complete on one base, may also be obtained in a beautiful case, a fine piece of furniture with a distinction of line and finish that lends grace in any surroundings. The unit alone, or with cabinet, is available at prices

which enable general enjoyment of this newest sensation in the amateur movie field.

Cabinet comes in a variety of finishes—prices on application.

The first releases for De Vry Cine-Tone include a series of four presentations of varied popular appeal. They include:

"Laugh, Clown, Laugh," the famous movie theme song based on the prologue to Pagliacci, showing the singer in characteristic costume and with interesting action.



"Indian Love Call," the appealing and popular number, by a singer in appropriate costume.

"Trees," a vocal setting of Joyce Kilmer's well-known poem, with woodland scenes fading in and out alongside.

"When You and I Were Young, Maggie," a musical synchronization with an exceedingly artistic film enhanced by graceful fadeouts and exceptional photography.

Additional new numbers will be announced at frequent intervals.

The Production of Fine Grain Cinema Films For Subsequent Enlargement

The British Journal of Photography recently reported a lecture by Professor A. Ball, of Odessa, who had recently discovered that if the silver of a negative be converted into silver iodide the granularity of the deposit became so reduced that enlargements can be made without loss of quality or definition; furthermore that there seemed to be no explanation for the phenomenon. In a letter to the Journal, I pointed out that when a metallic silver deposit is converted into an iodide, the total weight of deposit is increased by more than a hundred per cent, and the room for this could only be found by blocking up the intervening transparent inter-spaces. To this explanation Mr. H. E. Durham has added another of even greater importance, he writes: "There are physical factors that must be taken into account, for instance the specific gravity of relative volumes of the two substances. Taking the Sp. Gr. of silver as 10.47, and that of its iodide in amorphous condition as 5.596, one gramme-atom of silver will occupy 10.3 c.c.s, whilst the equivalent in iodide (234.3 g.) will occupy no less than 41.9 c.c., or as much greater accretion than is apparent by weight."

There is no doubt but that we have a valuable means of avoiding granularity in enlargements when such iodised negatives are used, it remains, however, to be stated such a negative is nearly white, and that reflection of light from such particles leads to the production of a print of peculiar softness that is not adapted to all subjects. I enclose you a print from a silver iodide negative made by myself in 1912, which

exactly suited the subject. Such a negative may be made to give hard prints by immersing it in a dye bath of blue, green or red color. I have negatives by me made sixteen years ago, in methylene blue, malachite green and rosaniline, which remain quite unchanged in color or quality. I have intended writing the matter up for years, but other things have intervened, it is nevertheless a valuable field and I hope to complete my work. The simplest way of iodising a negative is to make a similar solution to the Ferricyanide bromide bleach substituting potassium iodide for the bromide. This solution changes color, but may be used over and over again.

New Victor Cine-Projector

The model 3 of Victor Projector sounds a new note in amateur motion picture photography. The makers claim professional results with 16MM film and their statement that hundreds of showings have been made from a reel without film damage is borne out by those who attest the fact. Some of the features being exploited are superior illumination, forward and reverse action, hand or motor driven rewind, oversize universal motor, interchangeable pedestal and tripod stand, high-grade projection lenses of various focal lengths, quick-set framer, and an overall sturdy build. The whole comes in a light but very serviceable carrying case covered with the best grade of fabrikoid. On request the Victor Animatograph Company, Davenport, Iowa, will gladly send printed matter more fully setting forth the many points.

Arrow Bead Cine Screen

A glass bead reflecting picture surfaced screen that rolls into a long and narrow box which closes and provides a handle for carrying is something that will appeal to the amateur motion picture fan without other talking points. Add to these attractive features a price within the reach of everyone and a complete sale is consummated. Write to the Arrow Screen Company, 6725-55 Santa Monica boulevard, Hollywood, California, or to Willoughbys, 110 West 32nd street, New York, for complete price list and literature.

New Filmo Motion Picture Cabinets

There has been a very definite need for a long time for a cabinet that would hold a Filmo camera, projector, film editor and all the other accessories provided for the serious amateur movie enthusiast. To completely fill this need, Bell & Howell have just announced the new Filmo console cabinets.

These cabinets come in two styles. First, the Desk Model "G," complete Filmo cabinet that has the capacity of Filmo projector, both the Filmo 70 and 75 cameras and all accessories in general use. The other console, the Model "E," is a slightly smaller cabinet that is especially adaptable to the smaller home or where space is limited. Both of these cabinets are well designed, sturdily constructed, finely finished and being made of solid walnut veneer, are beautiful pieces of furniture.

Keeping Film In Condition

So much is expected, so much demanded of a reel of motion picture film that it might be well to nurse the material before and after it has been made into a finished reel for projection. Too much heat, improper packing, careless handling, touching with moist or soiled fingers, a dozen things that can spoil should be known and avoided. If you have an especially fine reel, treat it as if it cost hundreds of dollars. I should have tin boxes lined with photo blotting paper, should wrap the reel in tissue and put an adhesive tape around the can every time it was put away. There is less trouble in taking care than in making another reel, and the cost is infinitely less, not to speak of the instances where a retake is impossible.

New Types of Films Sought by Homes

Movie fare distinctly different from the usual programs now offered in theatres is desired by home movie fans, it has been discovered through an inquiry recently conducted by the Amateur Cinema League, national organization of amateur cameramen and projectionists. With more than a score of "film libraries" operating nationally and offering films for rental or for sale to home movie users, the inquiry was instituted to help express the wishes of the home projectionists who are their pa-

trons and thus to provide some authentic basis for the selection of their library offerings.

Most of the films now available from these home distributors have been drawn from material originally prepared for theatrical consumption, and the inquiry showed this sort of film fare is chiefly satisfying to the children of the average family which is interested in movies at home. It was found that for the adults of this group, films are desired which will satisfy a cultured, critical audience whose general background has included travel, education beyond the usual and a generally higher standard of living than the average. Sophisticated drama, films based on historical literature, travel films, high class industrial films and educational pictures were listed as among the desired types of subjects which are now difficult to procure.

Since the dearth of this type of offerings is due to the fact that few are now produced in view of the small theatrical demand, the special home exhibition problem can only be solved by the production of special films for this new and rapidly growing field. It further declares that such special production will, undoubtedly, come about in the near future.

Akeley and DeBrie Cine Cameras

The Bass Camera Company has been appointed distributors for the Middle West for the Akeley and DeBrie professional motion picture cameras, which not only makes these instruments of greater availability in that territory, but assures servicing of a sort for which Bass has become famous. If you are interested in so advanced an equipment, write to the above firm at 179 West Madison street, Chicago, Illinois.

Grainless Movie Negatives

From the British Journal of Photography we learn that Professor A. Ball of Odessa, Russia, has found that negatives bleached in a solution of iodine and cleared in sodium bisulphite give virtually grainless images. Details are not given, but further particulars are promised from later experiments by Professor Ball.



Association News

JOHN R. SNOW, Mankato, Minnesota, *President*
CHAS. AYLETT, Toronto, Canada, *1st Vice-president*
D. D. SPELLMAN, Detroit, Michigan, *2nd Vice-president*
GEORGE STAFFORD, Chicago, Illinois, *Treasurer*
C. W. HOWSON, Minneapolis, Minn., *Chairman Commercial Section*
PAUL TRUE, New York City, *Chairman Manufacturers Bureau*
L. C. VINSON, 2258 Euclid Ave., Cleveland, Ohio, *General Secretary*

Plans for what is expected to be the largest and most interesting convention ever held by the Photographers' Association of America are rapidly being formulated through the secretary's office.

Chairman Aylett is in the position to announce that Mrs. Helen Burden Stage and Walter Scott Shinn have promised to give a most unusual and most practical sales demonstration.

These two interesting personalities have a national reputation for their individual and highly successful sales methods.

Each has demonstrated in his or her own studio the large possibilities that there are for the keen and resourceful salesman.

The demonstration will be in two or three sections and will carry the development of the sale as it is actually made in their studios from the time that the solicitation is first made when the customer first enters the studio to make an appointment until the finished pictures are delivered.

They will illustrate their methods whereby from the customer profitable sales leads are secured, how the order is increased through the sale of profitable side lines such as frames, albums, miniatures, etc. How not only a successful sale is made, but what is of more importance, how the customer is turned into a permanent and valued friend who comes back often, not only for resittings but to bring friends.

It is expected that this sales demonstration by Mrs. Stage and Mr. Shinn will be one of the most unique, interesting and successful sales talks that the association has ever enjoyed.

Both Mr. Shinn and Mrs. Stage want it understood that their talk and demonstration will be of such nature that it will be of interest to every photographer, no mat-

ter whether his studio is located in a small country town or in a large city, whether the studio may be catering to an exclusive clientele or is of a popular nature.

One of the most interesting of the commercial programs will be a demonstration and talk by W. E. Dobbs, head of the photographic department of the Buick Motor Car Company, on "How Photography Can Help in Advertising, Publicity and Sales Promotion."

His talk will be of great value to every photographer, for it will open up channels to him that will help him materially in selling his services to manufacturers and merchants by showing them how they can materially increase their sales by the successful use of photography.

Mr. Dobbs has had a wide experience in this. The Buick Car Company is known as a large user of photographs in their sales work.

While there will be a number of commercial talks through the general program during the week at the convention, Friday has been set aside as a day strictly for the commercial and industrial photographers.

The convention in Buffalo will be the forty-seventh annual convention in the history of the Photographers' Association and will mark the forty-ninth anniversary of its founding. The first convention was held in 1880 in Chicago.

Mr. Nate A. Corning of the G. Cramer Dry Plate Company, and whose home is in Kansas City, is the only man connected with the photographic profession who has been a member of the association continuously since its organization in 1880.

The association will start work shortly developing plans for the celebration of its fiftieth anniversary in 1930.



Master Photo Finishers of America

Fred Mayer, President.....Box 762, Portland, Ore.
 A. J. Cunningham, Vice-President.....102 Liberty St., Utica, N. Y.
 Fred B. Fountain, Treasurer.....435 Main St., Middletown, Conn.
 Guy A. Bingham, Executive Manager.....Box 1020, Rockford, Ill.

Territorial Vice-Presidents

South-Western States: W. F. Honnen, Box 116, 809 So. Flower St., L. A., Calif.
 North-Western States: Claude Palmer.....215 Sweetland Bldg., Portland, Ore.
 Mid-Western States: E. V. Wilcox.....Scotland, S. D.
 North-Central States: John H. Seamans.....7052 Jeffrey Ave., Chicago, Ill.
 Central States: Wm. Burton.....216 N. Kirkwood Rd., Kirkwood, Mo.
 South-Central States: John H. Hammond.....Box 650, Meridian, Miss.
 South-Eastern States: Elon C. Robison.....115 Third St., N., St. Petersburg, Fla.
 Great Lakes States: R. J. Wilkinson.....125 Michigan Ave., Jackson, Mich.
 Dominion of Canada: S. C. Atkinson.....1924 Rose St., Regina, Sask. Can.
 Central Coast States: Walter W. Hicks.....3825 Georgia Ave., Washington, D. C.
 New Jersey—New York City: Jacob Brandfon.....146 Greenpoint Ave., Brooklyn, N. Y.
 New England States: Cedric G. Chase.....53 Moody St., Waltham, Mass.
 Mid-Eastern States: M. J. Koch.....535 Penn Ave., Pittsburgh, Pa.

What Is Offered and Its Cost

And now we know what the association is going to do for us; what it is going to do for you, specifically, where you live and do business. We have all had much to say about the National being far away and out of touch, much of which was unjust and some of which was true. We can have nothing like that to say now. The cost interests us, too, and that is established where it becomes an extravagance to try to do business without the united strength of the entire craft with and behind you.

We take our blessings too casually. Success is a desultory thing to most of us. We attribute it to luck in the other fellow, and to inherent genius in ourselves. It is the product of work, hard work, good work, and the aggregate of a multitudinous effort. Many men must unite to make one great success possible. It took ten million snapshooters to make "You Press the Button" a success. It took two thousand workers to make Photo Finishing possible by the making of cameras, papers, developing, printing machines, and so forth. And if you were the only finisher in America, you may think you could grow to be a Croesus, but you should find yourself hunting a job at something else. Do not spread your wings too much like an eagle lest you be shot for a goose.

The association was organized at command of a great need. It was organized to supply that need. It may not have functioned as you would have had it from the start. The new auto was being driven too fast on its first thousand miles, but your organization is being tuned up and

is functioning. Read what follows and be convinced.

Personally I am a member of the National and the Local, not because they made me so as an honor, but because I wanted to be, and am proud of being so. It is a privilege to help so good and great a cause. It is an honor to be allowed to have a part in the upbuilding of a great industry. You are part of that national industry. You are profiting by the solidarity that makes conditions and methods conducive of success. Whether you belong or not you are being benefited. Why not play fair? Why not be game? Join your local and put a shoulder to the wheel. Help with your best efforts and your paltry few dollars. It is your duty. It is your own best interest. Now read.

Class "E" memberships at \$7.50 provide for those doing less than \$5000 gross photo finishing at retail. Classes A, B, C, D to remain as is. Refund, where necessary, to be made to any 1929 Class "D," who might fall into new Class "E", as soon as membership OK's this and other amendments in vote by mail. By majority vote any division may vote to cut Class "E".

Registrations at Chicago totaled 601 this year, as compared with previous high total 431 at Buffalo, last year. Photo finishers from six countries present—Switzerland, Norway, England, Mexico, Canada and the United States.

New National officers as printed above elected for 1929. Consensus of opinion that President Albert E. Block of Boston, because of splendid service, deserved second term, but that danger of establishing a two-term precedent and the need of pass-

ing our highest honors around, called for limiting term of National president to but one year—a constitutional amendment to this effect recommended.

Eastman announced a \$30,000 amateur photo prize contest to be sprung next March, April and May, with an additional \$200,000 appropriated for such a publicity campaign as will certainly put it over (with complete photo finishers' co-operation) in a way which is certain to bring a heavy increase in photo finishing in the year ahead. Simply a part of a five-year program to make amateur photographic sales and photo finishing take and keep the place it should for its proper per cent of American business. One darn blue sky ahead for all of us. We will do our part, won't we? More on this later.

Miniature one and two-day conventions to be pulled for benefit of our western divisions in January, with two to three master finishers of national reputation on sales and production sent together with convention exhibits, movies, slides and certain manufacturers' displays for probable meetings at Minneapolis, Seattle, Portland, San Francisco, Los Angeles, Salt Lake, Denver, Kansas City and Omaha. To take convention benefits to sections where members find it hard to reach the National in numbers.

Line of association advertising materials to be doubled next year. Certain help and methods of production will allow extension of line and its benefits to master finishers, without risk of over-production and loss to association.

"Developments" to be sent broadcast to entire profession next year, but with the most valuable trade and sales information held to supplements, which will be inserted loose in copies going to members only.

Division meetings, especially the annual spring meetings, to accent trade education and sales help, instead of too much organization. Every last division urged to hold meetings at least quarterly. And positively a full day's session for the annual spring meeting, with sufficient preparation and publicity in mail early enough to assure an attendance to justify the sending of displays and two or three master finishers of national reputation to speak

and answer questions of production and sales problems.

Photo finishing sales, instead of photo finishing production, to be the main work of the association during 1929. Our ideas on production methods and equipment now advanced far beyond our knowledge of the need and value of sales promotion to provide a volume for the kind of photo finishing laboratories we have, or would like to afford.

Photo Christmas card double weight stock in distinctive surfaces and in contrasts No. 2, 3 and 4 announced by both the Defender Photo Supply Company of Rochester and the Agfa Ansco Corporation of Binghamton, N. Y., giving photo finishers, for the first time, a distinctive double weight paper in other than portrait contrasts. Such a paper also adaptable to the making of de luxe prints. Furnished in gross quantities at practically double weight prices. Write these firms for information.

Automatic and semi-automatic equipment shown at Chicago shows plainly that the time has arrived where practically every routine standard operation in photo finishing can be taken care of by approximately half the number of operators necessary to employ just five years back, at the time the association was started. It is acknowledged that association efforts and the interest and encouragement shown in these appliances at conventions, plus the fact that these appliances can be shown and sales made at conventions to large numbers, are entirely responsible for this advance in appliances. Experiences of some finishers in attempting to build own appliances last year, shows more practical and less expensive to buy manufactured equipment.

Divisions failing to hold a legal business meeting at least once each year may have charters forfeited.

Invitation for next annual convention extended by the Master Photo Finishers of Washington, D. C.

The printed convention report will be out about January 1, and will be sent only to master finishers who have renewed membership for 1929 by that time. The December, and highly illustrated conven-

tion number of "Developments" will be out about December 10th. Together, they will tell the whole National Convention story—the story of the most educational and appreciated convention to date. The only regret being that every master finisher could not be there. Great thanks and appreciation goes to the Chicago Division for splendid entertainment and convenience and smooth working of every department of, what one closing speaker said was the "greatest gathering of any profession in this old world to date."

Nothing but blue skies and green grass ahead for those in the profession willing to accept the ideas handed to them.

Photo Finishers' Little Convention

The San Francisco little convention was held in the large ballroom of the Hotel Whitcomb on the 15th and 16th of January. Al. J. Cunningham of Utica, M. C. Griswold of Rochester, Fred Mayer of Portland, Oregon, and Guy Bingham, himself, in person, gave addresses on pertinent and constructive subjects. The editor of Camera Craft, Sigismund Blumann, officiated as auctioneer at an Old Hoss Sale of photographic merchandise to add somewhat of fun and help defray expenses. The attendance was large and the enthusiasm did the hearts of all who had a hand in the enterprise a world of good.



Pacific International Photographers' Association

Embracing Alaska, Alberta, Arizona, British Columbia, California, Hawaiian Is., Idaho, Montana, Nevada, Oregon, Utah, Washington.

President: George W. Derbfus.....129 Twelfth St., Oakland, Calif.
Vice President: Ralph Young.....419 Sutter St., San Francisco, Calif.
Secretary: Claude F. Palmer.....215 Swetland Bldg., Portland, Ore.
Treasurer: S. Walters.....Bushnell Studio, Seattle, Wash.

From the President

The benefits of an association are many, and one can only profit by his earnest support and attendance, not only to the Coast Convention this year at San Francisco, but to the many lectures, exhibits, and demonstrations brought to our territories throughout the year.

The officers and directors of the Pacific International Photographers' Association will meet at Medford on January 18 and 19, transact business and outline a program to make this year a more profitable one for the photographers, manufacturers and dealers of our art and profession.

Those who make up the board of directors are:

Washington District—

M. A. Grady, 1015 Second avenue, Seattle, portrait.

C. F. Todd, 1117 Pine street, Seattle, commercial.

Henry Vinson, Bellingham, Wash.

Oregon District—

D. Perry Evans, 270½ Washington street, Portland, portrait.

C. M. Coffey, Raleigh building, Portland, photo finisher.

W. M. Ball, Third and Jefferson streets, Corvallis, commercial.

California District—

E. J. McCullaugh, Berkeley, portrait.

Lawrence B. Morton, 515 Market street, San Francisco, commercial.

Fraternally,

GEORGE W. DERBFUS.

AND
This Year
1929

Brings the Convention
to
San Francisco

We want to meet once
every year if not of-
tener. Make your re-
solves and preparations

NOW!



Ye Editor Retaileth Neues of Ye Profession and in Quaint Italics Titillateth Ye Sphynx with Hys Quill

Obituary—John E. D. Baldwin

The family of John Baldwin mourn the loss of husband and father. The people who knew the deceased regret deeply the loss of a good friend and a genial companion. Mr. Baldwin was 86 years of age and will be remembered by old-timers as a photographer who crossed the plains fifty years ago by mule team and established himself in Sacramento. As a member of the Sons of St. George we have in a remote way the privilege of offering his memory a special token of veneration and remembrance.

William D. Fink

It speaks well for the owners of a steamship line that they recognize the importance of photography, and it is noteworthy that photography has assumed an importance where it must be given cognizance by purely commercial concerns.

The Malolo is said to be the finest steamship on the Pacific. It has every convenience and elegance of an Atlantic liner. It boasts of an official photographer, William D. Fink, whom we had the pleasure of meeting recently and whose ability and enthusiasm pleased us mightily.

What conveniences the Matson Company offers its photographer we shall hope to see soon, but we have no doubt every facility is given for the production of the best work. When making a trip on the Malolo, see the official photographer. You may not find it necessary to carry your exposed negatives half-way round the globe to have them developed and printed.

Commercial Photographers of L. A.

Considering the holiday season, there was a goodly number of members present

at the meeting of the Commercial Photographers' Association of Los Angeles. The meeting was full of life and harmony.

Mr. M. F. Weaver suggested that all of the photographers of Los Angeles, commercial and portrait, make the occasion of the visit of Mr. Richard N. Speaight on February 25 and 26, to be held at the Biltmore Hotel, the annual get together. This would make the annual a doubly interesting occasion. The idea was unanimously accepted by those present.

Several new members were accepted and one application received.

W. H. Best Now An A. R. P. S.

It is with especial pleasure that we announce that the committee of the Royal Photographic Society of Great Britain has raised our friend, W. H. Best of Calgary, Canada, to associateship. Welcome to the swelling ranks, brother. This continent is receiving a fair share of the honors of the Royal, and no one is happier at your entrance to the middle circle than ourselves.

C. H. Gorman

He is from Reno, Nevada—a city that is known for the least worthy of its distinctions. The general public is probably not aware that Reno is a city quite devoid of poverty, has an ideal water system, and supports one of the neatest and most economical state universities in the land. Of the latter, C. H. Gorman is comptroller. Mr. Gorman is an old-time photographic amateur and retains his enthusiasm. Visitors to his city will enjoy meeting him and will receive a welcome.

A Graceful and Friendly Remembrance

We most of us made our own holiday cards, many of us indited the sentiments on them, some originated them, but here is something from our dear friend, Carl Oswald, which is so apt, so fine, so grate-

CAMERA CRAFT

ful to every feeling we have that we think well to pass it on to our readers:

A CHRISTMAS WISH

Carl L. Oswald

*If we'd express our gratitude
We must indulge in platitudes,
Because it's all been said from time to time.
There's only one distinction, then,
Will keep us from extinction; when
We get the nerve to do this stuff in rhyme.*

*Your card has pleased my wife and me,
And we, in reciprocity,
Wish you and yours the best the years may
send.*

*May Time bring more and more of cheer,
From month to month and year to year,
And every day at least one new found friend!*

Mrs. Christine B. Retter Wins Prize

It is with pleasure that we announce that Mrs. Christine B. Retter, according to her information, has received the first prize in the Agfa Ansco competition, and has her check for \$250. Last year she was

so fortunate as to carry away the second prize. Class one, prize one, is something to be proud of, and we congratulate the lady.

East Bay Commercial Photographers


On the evening of January 15th a dinner was held at the Old Virginia Inn and we are told the attendance was good, the eats fine, and the business transacted of importance. As the photo finishers held their local little convention on that night and we were booked to take part in the program, it was to our regret impossible to attend.

L. F. Griffith of Salt Lake


L. Frank Griffith of Salt Lake will serve as judge in the national portrait competition to be conducted by the National Photographers' Association of America next May in Buffalo, N. Y.

Mr. Griffith also will give a portrait demonstration at the convention on May 6. This will be one of the features of the meeting, the board announced.

SALON WEEK
IS COMING



EVERYPRINT
A WINNER



CLUB NOTES

FORTHCOMING EXHIBITIONS

January 1st to January 31st, 1929. Twelfth International Salon of Photography. Camera Pictorialists of Los Angeles. Closing December 15th, 1928. 419 Beaux Arts Building, 8th and Beacon Avenue, Los Angeles, California.

January-February, 1928. First International Salon, Austrian Federation of Amateur Photography. Secretary, XVIII, Ferrogasse 34, Vienna, Austria.

January 15th to 27th, 1929. Tenth Buffalo Salon. Closing date November 15th, 1928. E. J. McPhail, Exhibition Director, 529 Elmwood Avenue, Buffalo, N. Y.

March 23 to April 22, 1929. Pittsburgh Salon. Closing date February 23; Foreign. February 6, 1929. B. H. Chatto, Secretary, 1300 Milton Ave., Pittsburgh, Pa.

April 1st to 13th, 1928. Sixth International Salon, Bridge of Allan and District Photographic Society. Closing date, March 4th. Mrs. John Brown, Jr., Salon Secretary, The Studio, Bridge of Allan, Stirlingshire, Scotland.

April 10 to May 11, 1920. Portland Society of Art. Oliver P. T. Wish, Secretary, 111 High Street, Portland, Maine. Closing date March 29, 1929.

April 19th to 28th, 1929. Hammersmith Hampshire House Photographic Society. Fourteenth Annual Exhibition. Closing date April 4th. Address Captain A. C. Jacobs. Honorable Secretary, 11 Abercorn Place, London, N. W. 8, England.

April 26 to May 4th, 1929. Photographic Fair, Royal Horticultural Hall, Westminster, London, S. W. I. England. Closing date not given.

May 2nd to June 2nd, 1929. First Chicago International Salon. Closing date, April 2. Chicago Camera Club, 31 West Lake Street, Chicago, Illinois.

THE PASSING OF PETROCELLI

Men make good pictures, or they don't, and they live and die and newer men come along and make good or bad pictures, and the place is somehow filled, but Joseph Petrocelli not only made superlative pictorial photographs. He made others better artists; he made friends; he helped a good cause with work and influence. His place cannot be filled.

On December 30, almost with the ending of the year in which he had done what is probably his best work, he died at Lake Placid, Florida, where he had gone with Mrs. Petrocelli to spend the holidays. Quoting from an esteemed contemporary in Brooklyn, we can say no better than that "His friends knew him as an ideal gentleman, whose method of helping the younger workers was not merely with words of advice, but by actual demonstration and personal assistance. His passing is mourned particularly in his home city, where his fellows have lost a friend whose kindly helpfulness and genial spirit will leave an aching void."

California Camera Club

This organization begins another year in a long, useful and brilliant existence with unsubdued ardor and commendable foresight. The program for every form of activity, while not definitely settled, is planned in character and has a very definite aim. Mr. Mertens served well and worked hard as head of the print committee and what he accomplished does not make it surprising to learn that the time and effort needed to keep up the standard was prohibitive for him. He is a busy man. Ralph Smith has been appointed to take the place, and from what we know of that gentleman's aggressiveness and energy, we dare to say the good work will go on unabated. The View Finder resumes publication of Karl Baumgaertel's "Photo Talks"

and we confess to looking for them with a degree of interest that should prove editors are not so hard-boiled. Their informative material is not cut-and-dried, but rich in meat and needful for a wide dissemination. Agitation to resume Bridge Parties will probably lead to a favorable decision. Such innocent social amusements are good, but to be honest, leave us cold. They are sometimes apt to get card-playing instead of picture-making members. It is all right for an ardent photographer to relax by bidding, doubling and redoubling when points mean beans or chips, but it is dangerous to clog a membership roll with ardent card-players, who as they grow in number and strength, relegate photography as a side issue.

Japanese Camera Club Banquet

The Japanese Camera Club of San Francisco gave a banquet to its members at one of the leading Oriental restaurants on the evening of January 10 in celebration of their achieving the Camera Craft Silver Cup for the most contributing winners to the yearly Camera Craft competition in 1928.

Every seat at table was occupied, and some of the most prominent members of the Japanese colony were present. Mr. Allen Young occupied a seat near the head of the table as invited guest and was warmly received as vice-president of the magazine in which this appears. Mr. Sigismund Blumann, as speaker of the evening, felicitated the members on their perseverance and achievements, and one of the members favored the gathering with native songs.

The courses were unique to our Occidental taste, and nothing was spared to make the repast characteristic and excellent.

Paul Greve Exhibit

During the current month the walls of the California Camera Club exhibition rooms will be given over to decorative portraits by Paul G. Greve. There are about thirty-five prints in the collection, which we shall endeavor to review in a future issue. Mr. Greve has made for himself a reputation in the line in which he adopted as his specialty, and we expect great things from him.

Fort Dearborn Camera Club

The Fixing Bath is not only illustrated, but the scheme of things brings into view that color has invaded the field of photographic literature. As we look over the names and recognize so many who we feel we know and like and who we feel know and like us, it almost seems as if Chicago were next door and we might cross the street and attend a meeting any time. Phipps, Purin, Skara, Thorek, Jiricek—but why enumerate? We are of the family. We note that the ventilating system has been perfected and the hot air can now be eliminated as fast as accrued and the heated emotions cooled by fresh coolness every five minutes. We object to the Fixing Bath encroaching on the field of our Workroom Handbook. If you fellows give all the snaps away, who will want to buy our book? Still it is well to keep the amateur informed that prints as well as negatives must be fixed or they are apt to develop stains. Seriously, though, you have a rattling good publication, even to the jokes. Some day when we are with you we shall tell you a few Scotch stories of our own. It is always open season for the Scotch and they have broad shoulders and seem able to live down a present repudiation of the humorous calumnies.

Cleveland Photographic Society, Inc.

Officers may come and officers may go, but Ralph Hartman goes on forever. It is not the least proof of the society's perspicacity, and not the least potential of its success that Ralph has been appreciated and kept where he can do the most good. The programs sound like an echo of the Royal in faraway London. Every man carefully selected, every subject picked for a purpose. And the school of photography makes the Cleveland a real photographic institution. Thru The Darkroom Door is a versatile little publication and we wish space permitted reprinting some of its epigrams. Drops From a Bromide Bottle are not bromidic.

Newark Camera Club

Hello President Browhaski. Have they bumped you? We haven't received the January tidings as this goes to press. But in renewing and refreshing our hearts' connections with our distant fellows, we see

the names and are transported to the places. Chicago, Omaha, Newark, New York, all home in a way and each a place where we feel friends are ready to welcome us. We are in the mood to speak of the various publications and the Ground Glass deserves mention, if any do. Willie Woodburn has done and is doing good work. Reading Louis Bucher's article: "Why I Am a Pictorial Photographer" tempts me to write something of the sort, but for the fear of someone asking "Are you and since when?" Men like Bucher, Woodburn, Graether, Pardoe and that sort, can go right on crowing; but why rub it into us poor fellows who could at best only tell the world why we are not pictorial photographers? Wait 'till I get amongst you. I'll tell you a few things. As a picture-maker I may not be so much, but as a critic I'm a hell of a success.

Photographic Society of Philadelphia

At the stated meeting of the Photographic Society of Philadelphia, held December 10 at their rooms, 1615 Sansome Street, the following members were elected to office for the year 1929: President, A. C. G. Allison; First Vice-President, Robt. A. Barrows; Second Vice-President, Jos. V. Phelan; Treasurer, J. J. Baylson; Secretary, E. A. McKinley.

The Society has just closed a successful year. Its active membership list is the largest it has attained in recent years; the state of its finances is satisfactory; and the last annual exhibition at the John Wanamaker store proved to be the best it has hung, both as to number of exhibitors and quality of the prints.

Hampshire House Exhibition

The exhibition of the Hampshire House Photographic Society, London, England, is the leading Spring show of that city. A very high standard is set by the jury of selection, and acceptance is a valuable distinction. This year's jury consists of: Mario von Busovich (Germany), F. Judge, F. R. P. S. (England) and Bertram Park (England), all eminent European pictorialists. The last date for receiving entries is April 4, and we have a supply of entry blanks which we shall be pleased to send to photographers who care to apply to this office.

Chicago Camera Club

This club has been going in for British-made goods of late, and well it may, for the sincerity and freedom from strained and spectacular pictorialism of our English brothers is a liberal schooling. Keighley in November and Mowlam in December are splendid attractions. The work of Alfred Brinkler of Portland, Maine, also shared in the December showing. The Exposure has gone into illustrations and the line drawings on page 3 are apt and artistic. Who was the genius who made the captions? The composition of Frank Farrell's picture is faulty. The sitting figure presents a displeasing angle in the right arm and eating apples after a milk carrouse is not healthful. The "Still Life of John Skara" is a masterpiece of lines and values. The sense of motion is absolutely lifelike. Bill Hughes resorts to pessimism to carry his point and the lobster on the bedspread brings a discordant note to the connubial scene. The others are faultless or worse.

Pictorial Photographers of America

One of our members has anonymously put up a cup to be awarded to the person totaling the greatest number of points during the year for prints sent in to the Monthly Print Competition. Each month there will be awarded a first, second and third choice entitling the winners to 20 points for first, 10 points for second and 5 points for third choice. At the end of the year the person having the highest total points will take possession of the cup for the coming year, or years, until it has been won by some other member. Any member winning the cup three times will become the permanent possessor of the trophy.

We are going to publish our own Bulletin. The first number will appear about a month from now, in time to carry the notice for the December meeting. The Art Center is changing the policy of the Art Center Bulletin, which gives us a chance to try our own in an effort to make the P. P. A. really national in character as well as spirit, and distribute throughout the United States and all other logical fields in an effort to put ourselves in a

position to do something toward "The Promotion of Photography as an Art."

Mr. MacAskill of Halifax, N. S., Canada, has offered the sum of fifty dollars to start a collection of representative works of pictorial photography to be added to from year to year, that will in time become a valuable record of the progress of photography as an art. These prints will be selected first from the coming Third International Salon in the spring, and will be selected in an effort to have them represent the finer and most characteristic work of this particular year. We are more than grateful to Mr. MacAskill for this very valuable and worthy thought as well as his financial support of it.

We are starting a great year and solicit the co-operation and support of all our members. Keep our new Bulletin in mind, send in anything that will be of interest to those who are interested in pictorial photography, send in prints for the Monthly Competition and win the cup and get your best things ready for the salon in the spring.

A Kales Masterpiece

The London Salon shows many great pictures each year. This year one stands out as distinctly the work of the twelfth-month. "The Kiss" by Arthur Kales is as nearly perfect, measured by any standard, judged by all laws, and is beyond these criterion great by right of an entirety which gives pure delight to the eye and sings with a music, pulsates with a rhythm of eternal sentiment.

If any of our readers would learn in what they lack of knowledge and ability in placing, designing, composing generally, emotional appeal and technique, let them study a Kales print and when possible, this print.

Pictorialists of America

Light and Shade, volume one, number one, gives us one more fine little publication to look forward to and derive pleasure from. Thurman Rotan is a mighty able managing editor, the abler for being able to get so much in so small a space. The Pictorialists of America are a national body and their news covers rather a large territory, yet Mr. Rotan seems to have covered it all somehow.

Second Japanese Salon

In two years the International Photographic Salon has become a national event in Japan. They take their photography seriously there and strive mightily for the best. Just as in Italy every child is a potential Patti or Caruso, so in Japan every youngster needs only a camera to start him forthwith making pictures.

Altogether 2089 prints were submitted, of which 975 were from the country in which the show was given. Accepted prints totalled 325, only 70 of them from Japan. This bespeaks a severity of judgment and fairness that probably leaned so far backwards as to work a hardship on the natives. I can conceive these serious, pleasant little men dealing indulgently with foreign contributors and relentlessly with their compatriots. Generosity and magnanimity are attributes of the Japanese character that intimate relationship has proven to me.

It made me proud to note that America led in number of prints presented for acceptance, and I regret finding our percentage of acceptances did not show equally in our favor. 74 out of 545 were hung, as against 33 out of 97 for Germany, 18 out of 39 for Spain, and a clean hundred per cent to the honor of Sweden. The second best record is for Russia, which tabulates about 75 per cent winner.

One of the most regrettable things shown by the catalog before me is that most of the best Japanese workers in America failed to contribute to the exhibitions. This is not right. Were I, an American, in Japan and making prints for Salons, the first and best should go to my own people. There can be neither favor-cultivation in America nor fellow-feeling at home, for a Japanese who forsakes every interest in his own country till he is ready to return to it.

The name of Alexander Keighley always greets me from a page like a classic shrine. Keighley is a monument that shall stand for what is finest in photography and the man is generous and democratic. A Salon without his pictures were incomplete, deficient in something of the best, and he never denies that final touch to any worthy show. Drtikol and Prupka of Czechoslovakia, too, and our own Bucher, Caldwell, Furuya, Harting, Petrocelli, Jane Reece,

Dr. Thorek, Townsend, Weber, Woodburn, and Zerbe are to be commended for their valuable help in making Salons good and enhancing our reputation abroad.

It is dangerous to make prophecies, but I will risk the prognostication that in five or six years the Japan International Photographic Salon will be one of the three great events of each year in the photographic world.

East Bay Camera Club

With clubrooms at 612 Sixteenth street. Oakland, this baby starts life with a pretty fine constitution and bids fair to survive the vicissitudes of its infancy. As enumerated on the prospectus to hand the following will prove tempting to many who have been longing for just such an opportunity to join a club on their own side of the bay:

1. Individual Darkrooms and Equipment—Each darkroom has its complete equipment for developing and printing. Many have enlargers installed and all have running water.

2. Materials for all purposes are stocked on the premises.

3. Outings and Lectures are provided for members free of charge.

4. Amateur Motion Picture Work—Professional advice and assistance is given, both in "taking" and "projection." Projection equipment is provided.

5. A Complete Library of photographic literature is always available to members.

Membership fee 75c per month. Special facilities to charter members.

CAMERA CRAFT

Urges the Camera Clubs
to contribute to the
Monthly Competitions
of this and every other
Photographic Magazine.
Incentive makes for interest
Interest creates member-
ships
Members make Clubs

NOTES & COMMENTS



The Party at Beattie's Hi-Lite School of Lighting

Beattie's Hi-Lite School Party

The following invitation almost tempted us to forsake this office and town to attend. As a matter of fact our vice-president, Allan Young, will, is or was there. The tense being dependent on when you read this. Friend Beattie was ever a hard worker and a conscientious business man and we know his school, like his Lights, will deliver all that is promised.

You, you and you! The photographers, operators, cameramen—all, of California, Arizona, New Mexico and everywhere, are invited to be present at the "coming out" party of our school, Thursday evening, January 3, 1929.

Our garden studio, now considerably enlarged to accommodate the lighting school, is destined to be the home of the largest photographers' club in the world, without dues or other obligations on the part of its members. (Beattie pays the freight.)

Come in and join, meet the brethren—and sisteren—have a pleasant time, and pick up a new idea.

Our school is to help you out on to hard ground, where you can "give her the gas" and move out of the traffic congestion.

Come next Thursday evening or you'll most certainly miss something!

BEATTIE'S HOLLYWOOD HI-LITE CO.
6548 Hollywood Boulevard
Hollywood, California.

And just in time, as we go to press, comes the actual news of that party. We learn that more than 100 photographers of Southern California attended the "coming out" party of Beattie's School of Lighting and Negative Making in Hollywood, Thursday evening, January 3.

One of the entertainers, or demonstrators, was Anne Shriber, famous illustrator of 357 Fifth avenue, New York, who came

CAMERA CRAFT

to Hollywood for a two weeks' lighting course. One of Miss Shriber's models was Anita Louise, beautiful and unspoiled 10-year-old star under contract with Fox Studios at a salary of \$500 per week.

Representatives of the Max Factor Company gave a demonstration, with models, in the art of make-up for motion picture work and portrait photographers.

The Photographers' Club of Southern

California having ceased to function for over a year, Mr. Beattie proposed that a new club be formed to be known as the Garden Studio Club of Hollywood, the club to be managed and financed by Beattie's Hollywood Hi-Lite Company, without dues or other pecuniary obligation being imposed on the members. Everyone present joined with much enthusiasm, after which refreshments were served.



What Leoty Lights Can Do

A newspaper photographer was on hand when E. N. Huby, of the Reo Motor Car Co., Lansing, Mich., was picturing for the company's motion

picture news film dance called the "Varsity Drag." This picture shows Mr. Huby at the crank, with four Leoty lights supplying the illumination.

Leoty Lights Score Again

The above illustration and caption will acquaint our readers with the efficiency of the Leoty Lights in motion picture taking. The conditions were not particularly favorable, speed was required, as in fact the normal cranking would convey, and the results were most gratifying.

Sawco Film Humidifier

The Stumpp & Walter Company of 30-32 Barclay street, New York, offer the cine photographer who cares to keep his reels in condition a humidifier that will not only keep the film pliable but protect it from all deteriorating influences and injury of a mechanical sort. The cans are strong, durable and good looking and are felt lined. There are side locks and a key lock to assure privacy, and the whole is covered with Keratol, a synthetic leather which

can hardly be scratched and seldom abrades. The makers are waiting to send you your first humidifier and feel assured such a trial order will lead to repeats.

Strauss Fiftieth Anniversary

When J. C. Strauss founded the St. Louis Studio of Photography in 1879 he may have looked into the future with prophetic eye and glimpsed the institution which should survive himself and perpetuate his name. He was an artist who could understand business. He was a business man who could maintain the ideals of art. He was a friend who never forgot, a philanthropist who helped without demeaning. Many a photographer owes his start to Strauss' aid. And when he had to go his world, which was no small one, mourned. His sons had chosen other pursuits, but the will of the father, the ambitions, hopes,

and reputation of the father moved his progeny, and the monumental concern was upheld and we hope may be continued by their posterity for all time. This year marks the fiftieth anniversary of the Strauss Studio, and we wish in this way to present our compliments to the landmark in the city, in photography, in history. We want to, figuratively, lift one of those steins in the round room and in the best St. Louis water drink to the memory of a great man gone, and to his successors who took up his work and continue his traditions in a worthy manner.

Pako Dopesheet

Hooray! The Pako Corporation has gone into literature and, as with anything they undertake, they have begun right and will keep right and grow better and bigger. The Pako Dopesheet is a bi-monthly — coming every two months, it promises to carry a standard line of Bull, articles by Glenn Dye, Dave Merriam and Jim Reedy. Dave is the editor, and every one in the plant is on the advisory board. All joshing aside, this first issue is as bright as a new dollar, and the bits quoted from men and books show a taste, judgment, and wide reading that should appeal to the reader. Of course, there is much text that applies directly to the craft of photo finishing, and

on that subject what Pako says is authoritative. Luck to the Dopesheet and felicitations to all our friends in Pako.

Sacriders Open New Studio

Anything that bespeaks the progress and success of Mr. and Mrs. Sacrider of Marysville, California, gives joy to all who know them. Seldom have two people so generally impressed their kindliness upon an entire profession. To us, no less and perhaps more than any, the invitation to attend the opening of the new ground floor studio at 307 D street, on January 5, brought the keenest of pleasure. They will succeed wherever they go, whatever they do, but redundant as the wishes be, we hope they surpass their own fondest anticipations.

Ilex Products

Among the products Sterlingized by the Ilex Optical Company, none stands out so distinctively as Ilex Shutters. They are world standard and their accuracy has become accepted as assured. When you hear a shutter hum like a tiny watch that will be an Ilex. It will strike you as about as sweet a mechanism as can be made. If so situated that you cannot examine one of them, just write to the Ilex Optical Company, Rochester, New York, and get educational literature.

International Photographic Association

- 5611—Charles Fowler, Jr., c/o Morgan & Co., 14 Place Vendome, Paris, France. Postcard $2\frac{1}{4} \times 3\frac{1}{4}$ Vestpocket. General outdoor; Pictorial attempts at least for studio work; expression of moods by the human pose; also boat scenes, such as K. Nakamura's "Sleeping Sea," in August Camera Craft. Class 1.
- 5612—Emil J. Krolikwitz, 157 E. 128th street, New York City. Class 2.
- 5613—Marcial Caceres, 85 Merida, Yucatan, Mexico. $3\frac{1}{4} \times 5\frac{1}{2}$, Yucatan Ruins for United States views and Europe. Only Postcards. Class 1.
- 5614—Dean P. Holmes, 718 Colorado avenue, La Junta, Colorado. V. P. to 5x7 and enlargements. Mountain scenery, aeroplane views, general for anything of interest, especially marines—good work only. Class 1.
- 5615—E. W. Hamilton, Box 219, Vernon, British Columbia. Class 2.
- 5616—William Pusari, 124 E. Camp street, Ely, Minnesota. Class 2.
- 5617—J. G. Boyce, Box 772, Texarkana, Arkansas. Various—2x3 to 5x7. Birds and Flowers for Birds. Class 1.
- 5618—B. H. Casebolt, 326 Olive avenue, Fresno, Calif. $3\frac{1}{4} \times 5\frac{1}{2}$, $3\frac{1}{4} \times 8\frac{1}{4}$, 5x7, High Sierra Mt. scenes. Class 1.

- 5619—Chas. G. Johnston, P. O. Box 123, Arlington, Texas. 5x7 and smaller. Have only a small collection, will secure a good selection soon of views, city, etc., for city views, odd photos, anything of interest. Class 1.
- 5620—Curt Foerster, 159 N. Euclid avenue, Westfield, New Jersey. $2\frac{1}{4} \times 3\frac{1}{4}$, 4x5, 5x7, and enlargements. City and local views, construction scenes, landscapes, ships, aircraft, and human customs, for foreign or world-wide scenes and customs, ships in all ports, geographic photos, and scientific photography (especially astronomical). Class 1.
- 5621—Fred H. Clock, R. 1, Box 287, Redlands, Calif. $3\frac{1}{4} \times 4\frac{1}{4}$. Some views of Great Southwest, for animals, trees, views. Class 1.
- 5622—W. F. Goddard, Moberly, Mo. Class 2.
- 5623—A. W. Gamble, 120 Chauncey avenue, West Lafayette, Indiana. Class 3.
- 5624—Glenn Hanna, R. F. D. 1, Kokomo, Indiana. Postcard. Common landscape, Girl pictures (artistic poses) for bathing girls or draped poses. Class 1.

RENEWALS

- 5579—M. J. Warner, 2107 Fairmont avenue, Philadelphia, Pa. Class 2.

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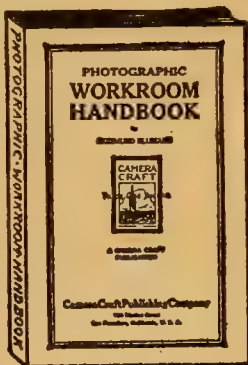
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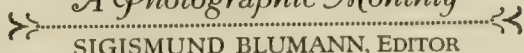
The Redwood Highway

Courtesy "Save The Redwoods League"

Gabriel Moulin

CAMERA CRAFT

A Photographic Monthly



SIGISMUND BLUMANN, EDITOR

Claus Spreckels Building, San Francisco, California

FOUNDED MAY 1900

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NO. 3

Cave Photography

By Russell T. Neville

Illustrated by the Author



When you start photographing caves your troubles begin. Conditions differ so greatly from ordinary photographic work that it is a little hard to imagine these difficulties.

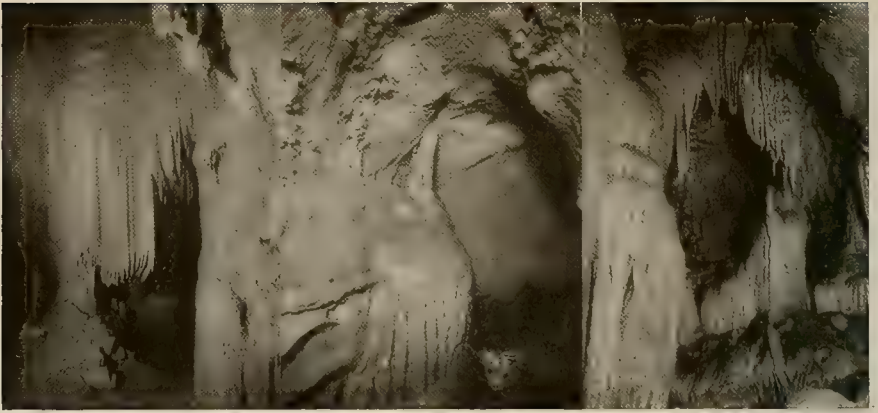
Come into a cave and let us show you some of the wonders of the subterranean world. We shall initiate you into the mysteries and awe and the sublime beauty to be found there, far below the surface of Old Mother Earth.

We'll pick a cave typical of dozens in the Kentucky cave country. It isn't a "show-cave." Tourists never heard of it. Perhaps no one else will ever visit it. We discovered it one day when hunting for another cave.

The entrance is well concealed in the midst of two or three acres of gigantic boulders and chunks of limestone nearly as big as a house. We climbed over and between these huge masses as an ant might progress through a mass of coarse gravel. One of our party called attention to a "blow-hole" from whence issued a strong current of air. This is the way many caves are found.

We found a small, circular opening in a ledge of limestone. The place was half concealed by overhanging ferns and coarse weeds.

Investigation revealed a passage sloping steeply downwards. The entrance was half filled with decaying leaves and other debris. We cleaned this out and found a hole barely large enough to admit the body of a grown man. It was wet, muddy, and noisome. There



was no question as to the course of action—we had to explore this discovery and to photograph it.

The question was whether to slide down head foremost, leaving the “photographic junk” outside for the time being, or start feet first? Head first, though there seemed no chance to “reverse” afterward, because of the smallness of the passage. Remember that we were burdened from the start with a very hot lantern. This must be handled carefully, not only to avoid bad burns, but also because the mantles similar to the old Welsbach we formerly used for gas lights in our homes, are very fragile and any jolt or jar reduces them to powder, leaving Stygian darkness, perhaps at a most inopportune time. ||

So we slipped and slid down the muddy passage on our stomachs. Cave crickets, much like gigantic “grand-daddy-long-legs,” were thick on the side walls and ceilings. They were harmless, of course, but we didn’t like to have them crawling on the backs of our necks. Salamanders, bright orange colored and with black spots and blotches, were numerous. We were not exactly afraid of them. They won’t bite, but it isn’t nice to put your hand on one of the things in the dark.

After thirty or forty feet we found that the passage enlarged sufficiently to permit us to stand up and look about.

Back towards the entrance, and because of sudden turns and twists, daylight could not be seen. Shouted inquiries came faintly down from the rest of the party above.

Yep—it was a cave. There were no names scratched on the rocky side walls. We had made an original discovery. Who knows what lies beyond those dark shadows? It was simply a case of finding out for ourselves, and of making a photographic record of the place. Then we pawed and clawed our way out again. We made it to the daylight without trouble.



The rest of the party were clamoring to know what was discovered. Briefly we described the entrance and prepared to re-enter. The "photographic junk" was apportioned amongst the various members of the party.

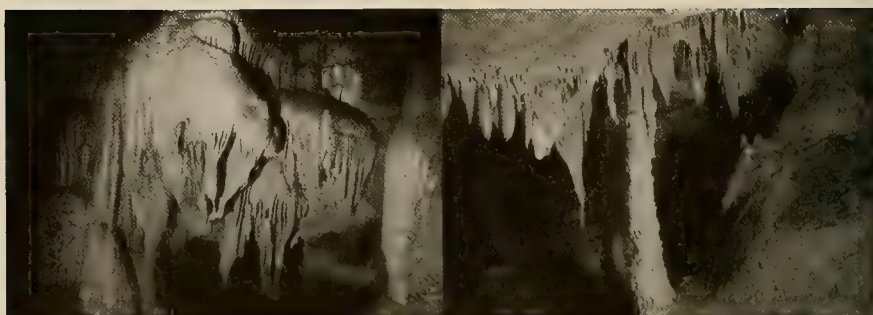
Perhaps I may here say a word regarding two members of my party, who have been with me on all of my cave explorations, my daughter, Julia, now a senior at the University of Illinois, and my sister, Miss Hazel. Julia is responsible for that term "photographic junk." It's a libel on my beautiful outfit, but coming from one so near and dear to me as she, I must needs overlook it, and make the best of it. The appellation caught the fancy of our "hillbilly" friends, so our photographic apparatus is seldom referred to in any other manner now.

Sis' load is generally the movie camera. It weighs about nine or ten pounds (going into a cave) and up to as much as a ton, coming out after a long, hard, all-day grind. We have contrived a comfortable handle for this camera, but still the weight is there, and it is no inconsiderable burden when lugged around under trying conditions.

Julia sometimes has been known to carry the tripod or any other light package that is handy.

We always have one or two friends along with us. These act as guides and friendly introducers as we voyage about the country-side. Perhaps their most important function, however, is to help bear the heavier burdens underground.

The five-by-seven view-box and precious lens is my individual burden. I dislike trusting it to other hands. Generally this is carried with the tripod attached, and with the camera swathed in many windings of a big and long-focusing cloth designed especially for the purpose. The cloth acts as a protective covering, preventing mud and water from reaching the valuable apparatus, and as a cushion to



absorb knocks and bumps as we clamber over and through the rocks. Sometimes I have skidded and fallen heavily. It is a standing joke with the family that I always light with the camera stuck up into the air. New hide will grow, but cameras cost real money.

The demands of space will not permit telling how I happened to be interested in cave photography.

In any event, we have been making annual pilgrimages to the cave country of Kentucky for several years. Now we have a collection of about seven hundred, five-by-seven, negatives taken in about seventy-five caverns.

Now to go back into our newly-discovered cave, prepared to meet any contingency likely to arise.

There were five on this particular trip, which meant that all were loaded down to the limit. We had two Coleman lanterns and one old-fashioned kerosene lantern of the barnyard type. That was taken along for emergencies. Something might happen to the more fragile gasoline lanterns, but the old kerosene lantern would continue to function unless it was totally wrecked. And I may say that we have about the usual "luck" with lanterns. We wreck two or three of the Colemans every year—damage them beyond practical repair. We have broken the kerosene lanterns so they were left behind. But we've never been without lanterns of some sort, of course. To meet the ultimate in accidents, we carry a generous supply of matches and some candles. You never can tell.

To start into our unexplored cave. Remember that we were surrounded by total darkness. Our lanterns dispelled the everlasting, black darkness in small circles around us. All else was velvety black. The rocks were ochre color, and not the best color in the world to photograph.

In the distance we heard the slow, methodic drip, drip, drip of water. Cave crickets hopped off the walls and disappeared into the impenetrable gloom as we advanced. Salamanders darted swiftly into the recesses of the rocks.

It was a changed world. If we got lost, there would be no North



Star, no sun, moon or other stars by which we could pick our bearings. We were entirely "upon our own." We realized that at last we were in the realms of eternal darkness and that from the shadow of every rock the Imps of the Caverns peer out at those who trespass into their fairy domain. They resented our intrusion, it seemed, and stood ready, seemingly eager, to pounce upon and drag us down to a terrible fate if we lost our way.

Suddenly as we turned the sharp angle of a passageway, we came to a wonderful stone waterfall. It appeared like a Niagara, frozen and rigid in solid rock. Lighter in color than the surroundings, it glistened and gleamed as our lights played over the wet surface.

Such a monumental formation was a trophy to be added to our photographic records.

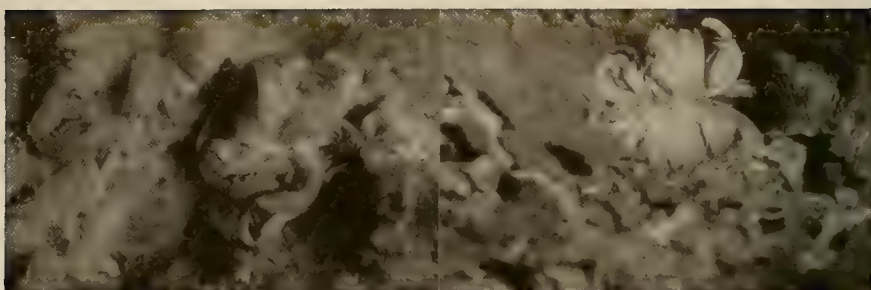
For the time being, we will consider the photographic work as all being with the still camera. The motion picture work is really another story in itself.

You are interested, naturally, in the outfit. The camera is a regular 5x7 view box. It has a focal plane shutter, which means not a thing in cave work except that it is an added burden and makes the outfit that much heavier. It is my only concession in the effort to make the "photographic junk" as light and as small as possible. It is there because I make pictures on top of the ground as well as underneath, and there is seldom a safe place to leave it if detached and left behind.

Several lenses are carried. One is an old, nameless, portrait lens of long focus. It sometimes comes in handy.

An F:5.6 lens is an old stand-by and is used very frequently. Then for wide angle work, an extreme wide-angle lens, working at F:12.

When I first got this wide-angle lens, I was confronted by an unexpected difficulty: the lens was of such short focus that it could not be used with the focal plane shutter in place. Making a virtue out of necessity, I devised a box lens mounting which placed the lens closer to the ground glass. A little experimenting enabled me to get



this arranged so as to have a fixed focus camera when using the wide-angle lens, keeping the camera entirely folded or closed up—a material help, as you readily can see.

A tripod is a necessity.

The flash apparatus is extremely simple, "fool-proof," light in weight and packs into compact space. It probably could be duplicated for about twenty-five cents any place in the United States.

Now, the crux of this whole business of cave photography is the lighting problem. If light is wanted it has to be produced under the most unfavorable circumstances and conditions. The subjects to be photographed cannot be arranged at will. We cannot always pick the place from which we should like to work. In fact, the whole proposition is a case of doing the best you can with the most unfavorable conditions you can imagine.

We have an "L" shaped flash pan made from a heavy piece of tin, eight inches long, and the powder holding part about two inches wide. The back is three and a half inches high and curved forward near the top of the "L." In the center of this part, near the top, is a small hole just large enough to permit the insertion of a piece of dynamite fuse. The whole affair is supported by a detachable handle made from three-eighths-inch dowelling material. This handle is three feet long, but so made that it can be disjointed into pieces a foot long. Tin collars have been fitted to two of the three joints, permitting the use of any or all of the sections at any time. Simple, isn't it?

We tried various "patented" guns. They didn't work for us under the conditions required. The caps got damp and wouldn't explode, or the friction wheels got gummed with dirt and mud and failed to produce the necessary spark.

Ordinary dynamite fuses cut into lengths of about three inches are used and these are slightly split at either end to make it easier to light and to produce a hotter spark.

Powder is an all-important adjunct. The use of faster grades which explode with concussion is precluded because of the danger of bringing rocks crashing down from overhead. There are some dis-

advantages to the use of this slower, softer powder, but discretion is the better part of valor, or words to that effect, and it is preferable not to increase the hazards.

When figures are included in our pictures, as frequently happens, to afford a means of comparison between them and cave rooms or formations, it is necessary that the people look away from the camera and flash, so they won't be pictured "asleep."

After a long and varied experience we have decided that success is achieved by using the same brand of powder in all the work. We get to know the amount of light produced by a given amount of flash powder, and can depend on the calculations.

A word of caution regarding the use of any brand of powder: Remember always that it is a dangerous explosive, and handle it accordingly. If the "shot" fails to explode, don't lower the pan down in front of your face to see what's wrong. It might fool you and go off with a bang at a most inconvenient time. When the powder fails to ignite for any cause whatsoever, wait until all possible chances are gone, then lower the pan, holding it so far away from your person and from the others that an explosion could not injure anyone.

In the rare instances when we have a shot fail us, we spread a piece of paper, a napkin or some other light tissue on a convenient rock or on the floor, and dump the powder down on this. Then we investigate the source of failure and finally utilize the powder when we get things in shape again. By that time all danger of premature or deferred explosion will be passed, and we can handle the stuff again with a reasonable amount of safety. Another thing to be watched in cave photography is to keep the lanterns away from the powder while it is being measured and handled. We usually carry an electric flashlight in the little kit bag, and this is used around the powder when it is necessary, for any reason, to have more light than the lanterns afford. Frequently while the flash is being prepared, the lanterns are being used to line up the scene.

Here is a little stunt that may be useful. In connection with the electric flashlights, I have prepared two discs of ruby celluloid, which will fit under the lens of the lamp when necessary. Unscrewing the top of the flashlight and inserting these discs, then replacing the top, I have a first-class red light for use about open film.

The amount of powder to use is something else again. The rule seems to be to use a spoonful for every twelve feet of distance between the camera and the object. It isn't enough for cave work, except when working close or in small passageways. The blackness of the rooms and the color of the rocks all "eat" the light up, and underexposed films result. I guess I forgot to say that I use film packs. I used to lug plates in holders, and then cut films in holders, but those days are gone forever.

While setting up the camera, Sis prepares the flash. I make a swift mental appraisal of conditions and surroundings and tell her to use so many spoonfuls of powder. Sis used to use a spoon for measuring, but it was lost some place, and we don't bother with one now.

When using the wide-angle lens, someone carries one of the Coleman lanterns giving about 300 candlepower into range of the lens while I line up the camera to include what is wanted. When using any of the other lenses it is necessary to focus on the ground glass, in which case a lantern is carried into the scene and I focus on that immediately. Someone may insist that a bright light is not a practical object on which to focus when planning to get other objects in sharp focus. We focus with the lens wide open and then stop down to F:12 under ordinary conditions. Any slight degree of diffusion on the ground glass will be taken care of by the smaller opening.

In most caves there is a distinct movement or current of air. In some caves this is very easily detected, and in others it is not so apparent. The direction of this air current is dependent upon atmospheric conditions outside. In some large caves the direction has changed several times in one week. All of this must be taken into consideration. If the air is coming out of the cave strongly, make your pictures as you go in, and the smoke will go out behind. Sometimes the reverse is necessary, and you must start at your farthest point and picture your way out. Even a slight haze of flashlight smoke will cut down exposure and make a hazy effect.

We do not use a shutter in cave photography. All being set, the focusing cloth is left over the lens, or perhaps a Coleman lantern is set behind a rock where it will not show and yet will illuminate some particular feature of the scene and permit the light from the lantern to be working on the film while preparing the flash. Care must be taken that this lantern exposure is not too long or a flat lighting that is very objectionable will result.

There are physical difficulties in the way of cave photography that perhaps have not occurred to you. Sometimes places are so small that it is impossible to focus on the ground glass. Then focus by measurement.

A fossil crinoid, for instance, was pictured in a place so low that it was impossible to turn on the back to work the camera. The passageway wasn't wide, either. It is a real problem under these conditions to get focused and to know where to place the flash. Sis says the real problem oftentimes is where the operator is to be.

As a general thing in cave photography, the flash should be as high or higher than the lens, except in cases where the lens is pointed towards the ceiling. It should be back of the camera, naturally, to prevent a flare in the lens. Multiple flashes are sometimes necessary,

but these require considerable planning and assistance. All flashes must shoot simultaneously or the smoke is bound to interfere.

Gypsum flowers, sparkling white and glistening like new fallen snow are beautiful—and hard to picture under working conditions such as described. There is nothing to throw them into relief or for contrast.

If you want to experience some of the ardor of cave photography, connect up the electric iron and wait until it gets hot, then start crawling forward on your stomach, carrying the hot iron in front of you, together with a 5x7 camera and the things necessary to make a picture. Worm your way under the bed and then set up your camera for a picture of the springs and mattress over your head. Speculate where to locate the flash, and decide where you would be when it exploded. Of course, you won't get so muddy, dirty and tired as we do in a cave, but it will give you a faint idea of what we are up against.

We've crawled along this way in places so low one couldn't turn over and so narrow one couldn't turn around. And we have actually made pictures in places of this sort, with water dripping from the roof and mud on the floor. Startled cave crickets and scampering salamanders have added to the joys and the thrills, and the smoke and noxious gas from the flash powder haven't improved things any—but we got the picture, which, after all, was our object.

Cave photography is strenuous. It is exciting and perhaps a mite hazardous at times. You can get your fill of adventures of a new and different sort trying it. You may think you're a fine photographer, and no doubt you are: But try cave photography.



Carrying the Mail in Out-of-the-way Places

By One Who Has Done It

Officially Illustrated

Uncle Sam has his heroes in peace-time as well as in war.

Records of bravery and of heroism equal to the deeds of daring performed by those patriots who have faced shot and shell of an enemy country are not lacking among the army of employees of the United States government. While the hardships encountered and the loss of life are not so great in numbers as those recorded in actual warfare, nevertheless, they bear mute testimony to the valiant service rendered by these faithful servants of the people, bent on performing the onerous and difficult tasks assigned them.

And the praises of these heroes are not sung in either prose or poetry. They are not broadcast throughout the land. There is no Congressional Medal of Honor bestowed on them; no decoration of any kind awaits them. There is not even so much as a citation for bravery and meritorious service performed in the line of duty.

But these faithful employees of Uncle Sam never complain. They are not seeking notoriety. They are being content to carry on their daily labors without thought of reward other than that which goes with the consciousness of duty fulfilled.

There is no class of employees of the government that faces more actual perils of life and limb and are subject to more vicissitudes of the elements in their daily routine than some of the men



Duty Sometimes Leads to Cold and Lonely Places

who carry the mails over some of the more difficult of the star routes. These men are not paid salaries but work under contract, awarded under the law as a result of competitive bidding. It might be said that they differ from all other government employees in that they fix their own salaries.

When it is pointed out that during the past two and a half years fifty-five carriers have lost their lives while in the performance of duty, it will be seen that the tasks assigned them are hazardous in the extreme.

There are star routes scattered throughout the country where "seas of mud" are considered of slight moment and where the perils encountered from ice packs and flocs many times result in death or serious and permanent injury.

To the city dweller a reference to the mail man brings a picture of the gray-coated carrier who delivers his letters and packages unhampered to any great extent by wind or weather. But the denizen of the rural district thinks of him as the driver of a horse-drawn or motor vehicle, whose arrival is regarded as an event in the daily life of the occupant of the farm, putting him, as it does, in touch with the outside world and with his fellow man.

In January of last year Reinhold Dreahn, carrier on the star route between Buffalo and Murchison, South Dakota, fell a victim to duty. For several years Dreahn had been making twice-a-week trips between the two hamlets, encountering all sorts of weather conditions, but never failing to carry out his part of the contract with the Post Office Department. He had started from Murchison as usual on a certain Saturday, and when he did not put in an appear-



Mails, Females and the Leading Citizens

ance the next day at Buffalo, a search was made for him. He was found just one mile outside of town with both hands and feet frozen. He was dead when discovered, and it is estimated he had been exposed to the intense cold for over sixteen hours. The theory advanced for his death was that, becoming exhausted from a hard day's work and while attempting to crank his car, he fell and was not able to recover his senses before he succumbed to the cold of the night.

Records of the Post Office Department show that among the most dangerous and difficult routes served by rural carriers and star route contractors are those extending from Newport to Otter Rock, Oregon; Ellison Bay to Detroit Harbor, Wisconsin; Rocky Bar to Atlanta, Idaho, and from Sandusky to Kelleys Island, Middle Bass and Put-in-Bay, Ohio.

On the Rocky-Bar-Atlanta, Idaho, route, the service is performed in the winter by carriers traveling on snowshoes, packing fifty pounds of mail. Not infrequently, carriers on this route have been caught in snowslides and swept to death. Only a year or two ago, a carrier lost his life in this way early in January, and his body was not recovered until late the following June.

The routes from Ellison Bay to Detroit Harbor, Wisconsin, and from Sandusky, Ohio, to nearby islands must be operated over the ice in the winter and in the fall when the lake is frozen. During the spring thaw it is extremely difficult and hazardous to carry on the service. A number of carriers have lost their lives in endeavoring to transport the mails between these points.

Probably one of the most hazardous experiences that ever befell one or more of Uncle Sam's mail carriers was that of the Hitchcock brothers, carriers on the routes out of Sandusky. Some winters ago, while endeavoring to deliver mail to residents of some of the smaller islands in Lake Erie they were caught in a storm and running ice. They were carried down the lake by the resistless force of a drift in which they had become wedged. The carriers were given up for lost by the excited islanders. A cablegram wired to Kelleys Island read:

"Look out for the carriers; they are fast in the ice and drifting that way."

But the two men, after many efforts, were rescued. They were in an exhausted condition and so completely covered and weighed down with ice as to be helpless. Their caps were frozen to their heads and their clothes so loaded with ice that the wearers were unable to bend.

On arrival at home their friends were obliged to cut and tear away their ice-armored garments. After changing clothing, a bushel of ice that had fallen off in the process was swept from the floor.

For several years George and Charley Morrison were employed as carriers on the Bass Island route. They, too, passed through many

arduous and trying experiences, being the victims of many close calls from death. Out on the lake in all kinds of weather, with ice conditions of every description, they battled with storm, running ice, fog and blinding snow.

Formerly associated with George Morrison in the mail carrying service was his brother-in-law, Carl Rotert. The two were unexpectedly overtaken by an accident which resulted in the drowning of Rotert. Among the articles carried in the boat operated by the two men was a long, unwieldy piece of metal. This in some way shifted, capsizing the boat. Morrison found himself struggling in the water. With great difficulty he succeeded in extricating himself, but Rotert was carried under the ice. His body was not recovered until late the following spring.

Henry Elfers carried the mails to Kelleys Island for over forty years. During that time he had many hair-breadth escapes and adventures galore.

"When I was a youngster," said Elfers not long ago, "I was out in a boat about all the time. Now I don't care for ordinary sailing, but battling with the ice has a fascination for me. As soon as the ice begins to form I feel eager to get out one of the ironclads and fight my way across. Each is a flat bottomed skiff. There's a sail in the bow to carry us through the water or over the ice when conditions are right. There are two iron-shod runners on the bottom so the boat may be used as a sled. The sides are sheathed with galvanized iron. This is very important, because thin ice will cut a boat like a knife.

"From here to Sandusky is ten miles in a direct line and I go there when conditions are good. At other times I go to Marblehead, which is four miles away and the nearest point on the mainland. I have sailed these four miles over smooth ice in twenty minutes. I have covered the same distance in eight hours. That was when the ice was about an inch and a half thick and I had to break my way over every foot of the four miles. At times the lake has been covered with icebergs twenty to thirty feet high, and I have had to travel fifteen miles in a roundabout course to reach Marblehead.

"In the winter of 1896 I started back from Marblehead with my son, and we got within half a mile of the island when we were caught in a blizzard. The wind blew fifty-five miles an hour. Snow filled the air so I could not see my son at the other end of our sixteen-foot boat. Our sail was torn to pieces and we battled with the blizzard four hours before we succeeded in reaching Marblehead.

"At 8 o'clock one night, I had almost reached the island when I found I could not land on account of running ice. I turned toward Marblehead, but lost my way in a fog and did not reach there until 3 o'clock next morning. Twice the life savers came out and got me

when high seas and running ice made it impossible for me to land without their help."

The craft used by Uncle Sam's carriers to deliver the mails to these points on Lake Erie is a combination sailboat, rowboat, ice yacht and sled.

The star route from Ellison Bay, the northernmost post office in the Door Country Peninsula to Detroit Harbor, Wisconsin, is one that is covered by carrier entirely by water, crossing the famous passage called "Death's Door."

During the months when navigation is open, that is, from May 1 to November 1, carrying the mail on this route is a comparatively safe occupation, and free from difficulties. It is during the winter period, however, from November 1 to May 1, that the carrier has more than a man's size job on his hands.

Let the postmaster at Detroit Harbor tell his own tale.

"The chief difficulty encountered while crossing Death's Door in winter," he says, "is drifting ice fields. The ice bridge that forms in extremely cold weather hardly ever remains for more than a few days at a time. It is speedily dissembled by shifting gales and currents. Sometimes this break-up occurs so suddenly that the carrier is caught out on the ice with his horse, sleigh and mails. It is at these times that the proximity of the United States Coast Guard station at Plum Island is a God-send. One such incident took place some few years ago. The break-up occurred while the carrier was transporting the mail to this side over the ice with horse and sleigh. The ice became so thoroughly broken up that in a very short time the carrier found himself on an ice cake barely large and heavy enough to hold him and his equipment. The Coast Guard crew, having noticed his plight, came to the rescue. They succeeded in getting a line out to the carrier and then towed the whole cake over the solid ice and the



A Boat Sled or Sled Boat

carrier was enabled to walk onto more solid ice and thereby reach the mainland.

"When the carrier cannot find solid ice on which to travel he usually resorts to his motor launch. This he has conveniently moored inside the edge of the heavy ice with a channel cut away to open water.

"Here he may have to buck new ice for long distances and travel through slush ice which will be eight or ten feet deep and often times impassable. In such circumstances, he has to return and seek out new openings in the ice fields. Sometimes his boat is caught in drifting ice fields and carried out into Lake Michigan and forced to stay out over night. Finding suitable landing places on either shore during the winter, cutting off all access to docks. Then the carrier must land along the beaches wherever the surf will permit, anchor his boat in deep navigable water and ferry the mail into shore in a rowboat, then carry the mail bags over the ice banks and hummocks to the waiting team on land.

"Another mode of carrying the mail is by the use of the ice boat. The carrier attaches ropes to the gunwales forward and hauls the boat along the ice like a sled. When open water is encountered he launches the boat, takes his place at the oars and pulls for the other side. This sounds exceedingly simple to the uninitiated, but the difficulty comes when attempting to launch the boat from the edge of the ice. Naturally, there is a wide belt of slush ice and small cakes caused by the seas pulverizing the outskirts of the ice floes. Sometimes the seas are so heavy that they will dash the small boat back on the solid ice. At other times the cakes that comprise this belt of broken ice are too heavy to row through. When this happens the carrier leaps out on the cakes and, holding on to the gunwale of the boat, pushes it along toward open water, leaping back into the boat when his footing has disappeared.

"The wonder of it all is that there are not frequent drownings, but I know of no loss of life while carrying mail across Death's Door. Naturally, with all these difficulties to overcome, there are periods when the carrier is unable to cross, quite frequently for five or six days at a time. During these delays, mail is piling up at the Ellison Bay post office, making it quite a problem for the already overworked carrier as to how to transport such a large volume of mail with the means at hand. These periods of non-mail delivery are trying to the one thousand inhabitants on Washington Island, since the parcel post system affords the only means in winter to procure supplies, medicine and other commodities. These conditions will continue to exist as long as the mail is transported along the surface of the water. Perhaps the airplane will solve the problem in the future. Why not?"

The carrier who supplies mail on the Newport-Otter Rock route in Oregon, immediately on the Pacific Coast, is up against many difficulties and hardships and many times takes his life in his hands in order that the patrons on the route may receive their letters and packages. The carrier is compelled to travel down the beach at low tide. If for some reason the incoming tide catches him before completing his trip he must either abandon his team and the mails and climb the rocks or be dashed to pieces against them.

The most expensive star route in the United States is from Price to Vernal, Utah. It is 121 miles long, and for the fiscal year ended June 30, 1923, the cost of maintaining it was approximately \$96,700. As high as twenty or more tons a day of mail matter—mostly parcel post—are handled over this route.

The longest routes are from Two Harbors to Grand Portage, Minn., and from Midland, Texas, to Lovington, New Mexico. These routes are each 143 miles in length.



MY THOUGHTS ARE LIKE SMOKE

James Courtney Challis

*Sometimes my thoughts are like dense smoke
That lingers sullenly around,
All things to suffocate and choke,
As low it trails upon the ground—
Thick, heavy and ambitionless.*

*Again, like smoke a-streak with flame,
My thoughts curl up like scarlet threads
That writhe and twist in passion's name
And bind their fumes upon all heads—
From anger's sudden fire they come.*

*My thoughts, like thin blue smoke, arise
In wispy columns, soft and slow,
And leave upon the pearly skies
A trail of beauty as they go—
Conceived are they in truth's deep heart.*

*Sometimes, like white smoke drifting high,
Up through the amplitude of air
My thoughts go soaring to the sky
And lift on snow-white wings a prayer—
Such thoughts are born within the soul.*

Pictorial Publicity Photography

WHAT CAMERA IS BEST?

By Leonard A. Williams

State Teachers' College, St. Cloud, Minn.

Illustrated by the Author

Much time might be spent in explaining what different workers in Pictorial Publicity Photography believe is the best equipment to own in the form of a camera, but I am inclined to believe that the reader wishes to have some definite description of an outfit that will be of a real service to him from the start, more than what many workers think about different equipments that a person might purchase to carry on the kind of work he wishes to do.

To say who makes the best camera would be hard for anyone to decide. There are so many fine cameras that one must leave it to the purchaser to decide for himself which would be the more suitable for the type of work he plans to do, and on the other hand how much money he has or wishes to put into the equipment. One person might want just a simple, small, cheap camera; another person would pick out one of the best, high-priced cameras to be found among the view camera types; while another person would say "Give me the high-speed, revolving back graflex and you can have all the other cameras." So you see it is always a matter of personal choice that settles the question "This kind of a camera I find best for my kind of work."

The most important thing to keep in mind when purchasing a camera, I believe, is the size. I believe buyers of pictures are influenced by the size of pictures more than any other thing unless it be color. Many buyers of pictures will be very well satisfied with small 5x7 prints, while others will have nothing but an 8x10 print. I have found that a well-made 5x7 negative used to make a good 11x14 enlargement from will go much farther than the straight 8x10 print. There seems to be something about the 11x14 size that steps away from the common run of prints that are submitted to users of high-class pictorial pictures. These larger prints may mean a little more extra work and expense, but you will find this is what makes your work stand out different, and it is worth putting a lot of time and money into if it places you far in advance of the other workers. Keep in mind at all times that it is the different ways of doing things that the public is interested in and will give one of the first considerations when searching in the market for new ways to get their wares to the buying public. Break away from the common gang way of turning out work if you can, or never go into this line of work, and if you are in it and can not change, get out of it before you go "broke," as they say. I hope these few remarks about size

have fixed in your mind the importance it holds on those who are buying fine pictorial publicity photographs.

The next point to consider in the purchasing of a camera is that it has a raising and lowering lens board, swing back, reversible back; the ground-glass and plate holder can be changed to a vertical or horizontal position; a bellows that has not less than 24 inches of draw. Keep in mind when purchasing a view camera that it must have all the adjustments of the many parts working with ease or you will not enjoy doing your camera work. It will not be necessary for me to describe what a view camera is, other than the fact that it can not be carried about with the ease of a hand camera.

Of course, it is well understood that the user of a fine view camera will see to it that he has a heavy, well-made tripod that will not shake as if it had a chill when exposed to some of the breezes it will have to stand up in at times. More heartaches have come to photographers from "tripod sickness" than any other condition I know of. I want to tell you about a tripod I get a lot of pleasure of being with when I go out on a picture-making trip. When the first Cine Kodak Model A came out a few years ago I was forced into buying a tripod before I could take a picture with the outfit. The high price I thought I had to pay for that tripod has repaid itself to me hundreds of time, just on the fine points it has. When I place my view camera on top of that tripod head I know it is fastened, that I can turn the camera around with ease with the handle that is fastened to the tripod head, and if I wish to tilt the camera up and down I can with perfect ease. These conveniences in this Cine Kodak trip have made me ashamed of myself for the unkind remarks I made about this tripod the day I found I was forced to take it out on a job, because I had allowed a friend to use what I thought was a real tripod.

At this point in the discussion on what kind of a camera is best for doing pictorial publicity photography work, I feel that something should be said about the reflecting type of camera. In my experiences with these cameras I have found their range of conveniences rather lacking when compared with the view camera. True, they are far more free from bulkyness, and you can take a dozen pictures while you are getting ready to use a view camera, but when you compare dozen for dozen, pictures made with both cameras, the view camera will win every time, three to one. I own a small reflecting type camera that I have made a lot of nice pictures with, but I must confess that most of the pictures that some "Salon Judges" thought were wonderful were just pure accidents, as far as I was concerned, and I am informed that I am not alone. My advice to the beginner is to first own a good view camera of the size best fitted to your intended work, and then later on, when you feel that a reflect-

ing type of camera will be of some real help to you in your work, take some time and pick with much care what you believe you need most in this type of camera.

WHAT LENS IS BEST?

This question is not so hard to answer as many people would want us to believe. I have found that it is not so much the lens that is used on a camera that counts so much in the kind of results attained, as it is the head on the shoulders of the user of the lens. I have seen some beautiful work done with the cheapest kind of a lens, while on the other hand some of the rottenest (I think that word rotten expresses a most perfect condition) work I have ever seen was done with the most costly type of lens. There are some mighty fine soft focus lenses on the market today that one can do beautiful work with, while on the other hand I believe the beginner will made no mistake in purchasing a good F:4.5 Anastigmat lens. Before buying a lens to fit the size of plate you wish to cover, be sure and get a lens just one size larger than the plate you wish to cover and try it out to see if the larger size of lens will not do just a little better work for you in many ways. Of course, you may not care for the difference this will give you in many ways over the smaller lens for the extra price you will have to pay for it, but don't buy until you have made the trial. You will be better pleased and know a lot more about what lens will give you the results you want. I advise anyone to get a good book on lenses, and a lot of lens catalogues and study them very carefully before even trying out a lens. Don't take the advise of every Tom, Dick and Harry who tells you that if you want to do high-class work you should have several lenses to do different kinds of work with, it is not so. As I mentioned in an earlier paragraph, I have a very fine soft focus lens which does some wonderful work for me but I can reproduce the work of this lens with an F:4.5 Anastigmatic and you can not tell the difference. Many have said this is a wild statement for me to make, and that I must not know what I am talking about. Please remember I said I could do it, not someone else, which makes a lot of difference who is to say who is crazy. Doing a thing that seems impossible to some people reminds me of the condition I get in when I go to some of the fine photographic salons and see what crazy "judgment" some judges use in giving prizes to some pictures that are hung. To me it is a perfect display of insanity. On the other hand, I wonder if we would be able to judge any better if we were in the judge's place. I have found, as I go through life, a lot depends on the experiences we have had in this good old world, and the point of view we want to look at things from. I have found that the harder we work and the better we try to serve the greater number in life the faster we go up, and the less one does

and the fewer he tries to help the harder he gets sat on. Let me suggest this one thing again about how big one wants to be in this world, you will never find it to fail that the person that plans to do big, fine things for the good of humanity will be lifted up, and he can not stop the power that lifts him to fame; but let him plan small, easy ways to profit from the world, and the world will crush him. This law has never changed from the "beginning," and no living being will ever change it; so plan and train yourself to be lifted to a place of prominence in the field of pictorial publicity photography. Master one thing—a lens—and know that you are the master in your chosen field of work.

In summing up the discussion of what camera and lens is best, I will be criticized for not telling the beginner just what he should have in the way of an equipment to work with. Have you ever stopped to realize that if I named ten good photographic outfits, and then would pick out one of these outfits for myself, that eight out of ten persons would pick the one I did. I have tried this on college students entering a course in photography, and I have found more people doing rotten work with my choice of outfit than those who picked one of their own choice to do their style of work with.

Here is an outfit that I use at present: I decided an Eastman Clinic Camera was what I needed for the work I wanted to do. I found the size of camera just right, a 5x7. The bellows was a long one and the swing back and raising and lowering lens board with a fine marked off scale for copy work on the camera bed was just what I wanted. Then there was an attachment for making lantern slides and also one for making bromide enlargements. Two fine lamps for use in making copies of photographs, and with the splendid tripod for special kinds of laboratory and nature study work in connection with the lamps was one of the main features of the outfit when I went to look for something to do what I wanted it to do. The lens was an F:4.5 Anastigmat, and the shutter was well fitted to do the work the lens would require. In mentioning shutter at this point you may wonder why I have not considered it in the discussion with lenses. This is my answer: I believe, from past experience, that the buyer of a lens should consider a shutter a part of the lens and buy that which the maker of the lens has found will work best with the lens.

You may now wish to ask the question: What do you think of the Clinic Camera for the "kind" of work you picked out for it to do? Well, just notice that word "KIND" and you will find that the answer is an easy one. I have found it to do just what I wanted it to do, but I would never pick out such an outfit if I wanted to go into the fashion illustration game, furniture, automobile trade, real estate, or farm work as far as pictorial photography is concerned. You

see, it is a matter I must mention again, and that is to be sure you know some line of work well and then go after that business and build up the finest line of pictorial publicity photographs that the human mind can think of; keep driving and working at one line till you have mastered it, and you will come out a winner and the world will bless you with many good things.

THE YOUNG SPEAK: THE OLD THINK

Sigismund Blumann

Youth Speaks

Old folks are funny and they think
 They know it all. With their faces
 Weasened and their flaccid jowls
 They look like walnuts or like fowls:
 And their lagging, dragging paces
 Are a joke. They're on the brink
 Of the eternal.
 Whilst we young
 Are quick and gay, and we know
 About the whole of everything.
 We can work or play, think or sing
 Of things not known a year ago.

Old Age Thinks

And yet the old have sung
 Songs that were sweet and knew
 Things that have brought, today,
 The wonders of which youngsters are so vain,
 And with lusty strides have made the way
 O'er which the youngsters go. A few
 Who totter now, once danced with grace.
 Some counted stupid for their age
 Made history and conquered lands.
 They have not written on the sands,
 For many an interesting page
 Tells of their deeds. They have a place
 On the immortal altars of the gods.
 Is it not possible the wrinkled man
 Who brings the laugh may e'en be he
 Who caused your happiness to be?
 Try and imagine, if you can
 That one who falteringly plods
 Because of age, has traveled far
 Has seen what youth has yet to learn:
 Perhaps descended from the peak
 Of that high mount where angels speak,
 And from the place where inspirations burn
 Still carries in his soul a star.

Wisdom Advises

From the soft callowness of youth
 In the bold courage of its health,
 Let the smug youngsters still assume
 That age has worth: As from the spume
 Of life's wild turbulence and wealth
 Of nothingness they grasp the truth
 Or two. And modestly bow low
 To the bowed shoulders and the head
 Frosted with years. May they be heard
 Speaking a kindly and a cheerful word.
 Toward the eternal wisdom of the dead
 They all are aimed, we all must go.

Real Help for the Amateur

By Charles A. Harris

Continued from February Issue

Hanging conveniently in place is the paddle for prints in the fixing bath. This is some paddle, made of soft white pine, the blade measuring a little short of three inches square and provided with a hook on the end of the handle to prevent slipping bodily into the hypo.

This is mentioned because it not only serves handily for separating the prints, but is sufficiently large to fish out a print for examination without the necessity of using the fingers, with subsequent rinsing and drying.

A much appreciated innovation is that of transforming the dark-room lantern, formerly used with oil, into a much improved electric lantern by simply removing the oil burner and propping the bulb inside with the cord leading through a small hole. As arranged this does not prevent its being restored to its original form if required for use with oil—thus making it of greater usefulness than a lantern exclusively for electricity.

Sometimes the press-board slides become worn on the lower edge, the material spreading and making it difficult to insert the slide. Even if the slide permits of shortening, such a remedy merely invites trouble again later on. A permanent edge may be provided by trimming each side to a bevel with a sharp knife and applying a little glue along the beveled edges on both sides and allowing to harden.

There are occasions while journeying afoot with the camera over rough country when a tripod becomes burdensome, especially so if one subsequently finds there was no need for it. While the kodapod and like contrivances are useful if something to hitch them to is found accommodately in the right location, the following is a more satisfactory arrangement for such trips and without cause for wishing we had left it at home.

A circular piece of wood is prepared, similar to a tripod top, with a hole for the screw, but of a good, generous size so that the camera, excepting the running board, will not extend much, if any, over the edges. Three small screw-eyes are inserted into the bottom, near the edges, spaced equally apart. A stout cord, forming when in use a double loop, is run through each of the screw-eyes and becomes a part of the contrivance. This, together with another length of cord, is all that is to be carried, and usually may be placed in the pocket.

Arriving at the desired spot, three fairly straight sticks are collected. These may be small saplings or other growth cut for the purpose, or pieces of fallen branches, which are then tied together with the cord about a foot from the upper ends. When these are spread apart they form the tripod legs. The top upon which the camera is to be fastened takes a position in the center about midway between the fastening and the upper ends of the sticks, so the latter project upwards beyond the tripod top. The three cords attached to the screw-eyes are then tied securely around the respective sticks and we have completed quite a serviceable, if somewhat rustic-appearing, tripod which may be placed to best advantage. It is practically as simple as setting up a standard tripod. Don't forget to bring the tripod screw.

Comments have been indulged in, of course, from time to time, with suggestions from personal experiences.

Attention is now directed to an assortment of cards. So much is done with the enlarger that prints of a great variety of shapes and sizes are constantly turned out.

It is, therefore, often quite convenient to supply oneself with paper in the larger sizes which has the advantage that this can be cut, as required, into sheets of various sizes. The necessity for carrying a supply of both heavy and thin weight stock may also be obviated, when desired, by using the thin variety and for the occasional double weight print, back the single weight either with cloth or paper, this being done in about the same way one would mount a print. The following is a very simple method of cutting up sensitized paper as above referred to. It consists merely in providing sheets of stiff cardboard, cut to exact but varying widths, the width of each being marked legibly upon the card so as to readily be distinguished in the dim light. The exact lengths of the cards is immaterial, but should be at least a little more than sufficient to cover the paper to provide a good start for the scissors. To illustrate: A sheet of any size may be halved by taking a card whose width is just half the sheet; hold this against the paper and even at one edge by tapping upon the table. This forms a straight edge for cutting with the scissors through the center of the sheet. It is easier than using a papercutter in a dark-room, even if one of sufficient size were available. If the sheet were $6\frac{1}{2} \times 8\frac{1}{2}$ the card, of course, measures just $4\frac{1}{4}$ inches in width and about seven or eight inches long, the latter for this sheet, but due regard should be had for larger sheets, if used. Should we wish to quarter the full sheet, a card $3\frac{1}{4}$ inches wide is used to divide the half sheets. For each size to be cut from a larger sheet there are provided one card for the width, another for the length, and so equipped, any combination can be arrived at.

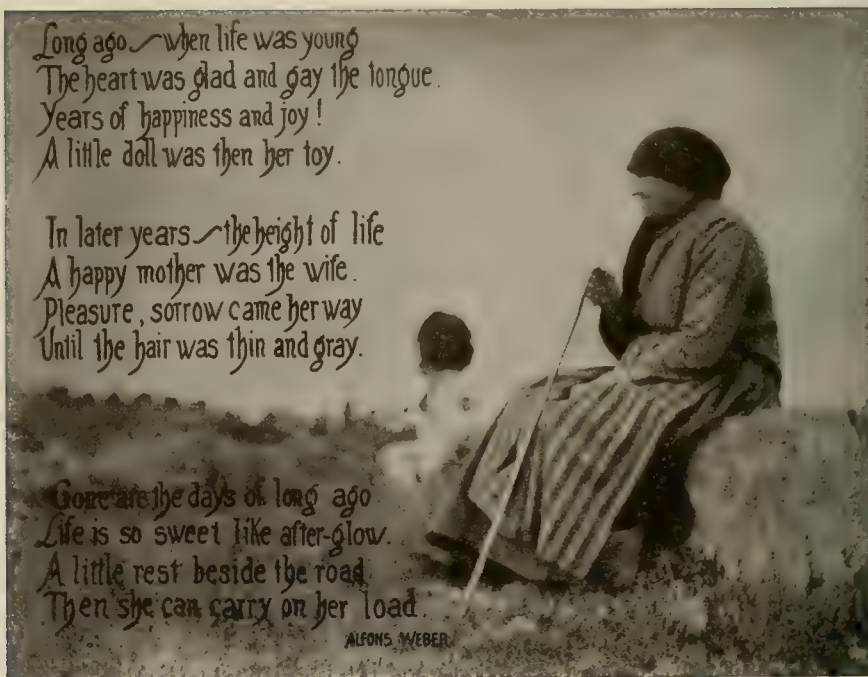
Two 5×7 are cut from an 8×10 by first using a seven-inch card and the resulting sheet divided with a five-inch card; and in a similar

manner two or more different sizes may be produced from the large sheet. Trimmings will be found useful for test strips. The sensitized side of the paper should always be faced towards the card to avoid finger marks. For average sizes the paper and guide card can be held quite easily in the left hand for cutting by slightly bending the card and paper to keep them in contact, while large sheets may be handled by laying the paper and guide card upon the table, with the line of the cut extending just beyond the edge where the scissors may be freely employed, the sheet separated being caught before dropping to the floor. If necessary to prevent slipping, a book or something similar can be used as a paper weight.

LONG AGO

Alfons Weber

Illustrated by the Author



Light Tones

By Thomas Southworth

Even an amateur soon learns, that when making an exposure of a view including bright sky with fleecy clouds and heavy foreground shadows, he cannot retain in his negative the detail of these light clouds and heavy shadows, as he saw them, without special manipulation with screens and material.

This example has been taken as the extreme of visual light and shadow, made up of innumerable and varying tones of light.

For the sake of simplicity and not so far removed from the truth as to thwart the purpose of our story, let us arbitrarily place the number of these light tones at one hundred, and instead of referring to the tone units as of brilliancy, for which we have no word means of describing their intensity, let us refer to them as having, instead, length, and that each unit is one inch long. We therefore have, in this view, a visual length of light units one hundred inches long.

This visual range we have found to be decidedly greater than we have any photographic material capable of registering, without impairment—at one end of the scale or the other, yet we do not want to give up those beautiful cloud effects, or the delightful detail of the heavy shadows under the trees in our foreground. What must we do?

With the aid of special screens and special material, we can shorten the length of these units or light tones, let us say, to one-half, making them one-half-inch long. In other words, we have merely decreased the brilliancy of each to one-half that range of light tones in our negative, assuming our negative material to have the capacity for holding and registering just as many light units as we can see—provided their intensity is reduced to one-half, which we have done with the aid of these screens and special material.

But in the work of the studio, our difficulty in this regard is not so great, because it is so easy to control our source of illumination, instead of at the lens. Nevertheless, we have our problems here, as well as outdoors, and to avoid the extremes of overbrilliancy in our lightings—a brilliancy that, with correct timing and development will hold in register in our negative, the detail we were able to see in both the extreme shadows as well as highlights, we must so screen our light that these light units are shortened to such length that we have no trouble in securing these results. It might not be amiss to here explain that when subduing one's light source with the aid of screens, the action is selective, *i.e.*, the highlights are very materially influenced, whilst the shadows are apparently unaffected. This influ-

ence on the highlights is not a matter of merging them—the separations are still there—it merely reduces them, and this screening should cease when that point has been reached, which can only be determined by experimentation with the negative material we are using, exposed and developed correctly, taking especial pains to avoid overdevelopment—otherwise, one may encounter the REMOTE danger of overshortening the length of these light units which would result in a grayness in our negatives—something after the effect of writing a piece of music within the range of three or four keys in the center of the piano keyboard. Such music would be likely to be uninteresting. This latter illustration is extremely exaggerated, but I believe, aptly makes the point.

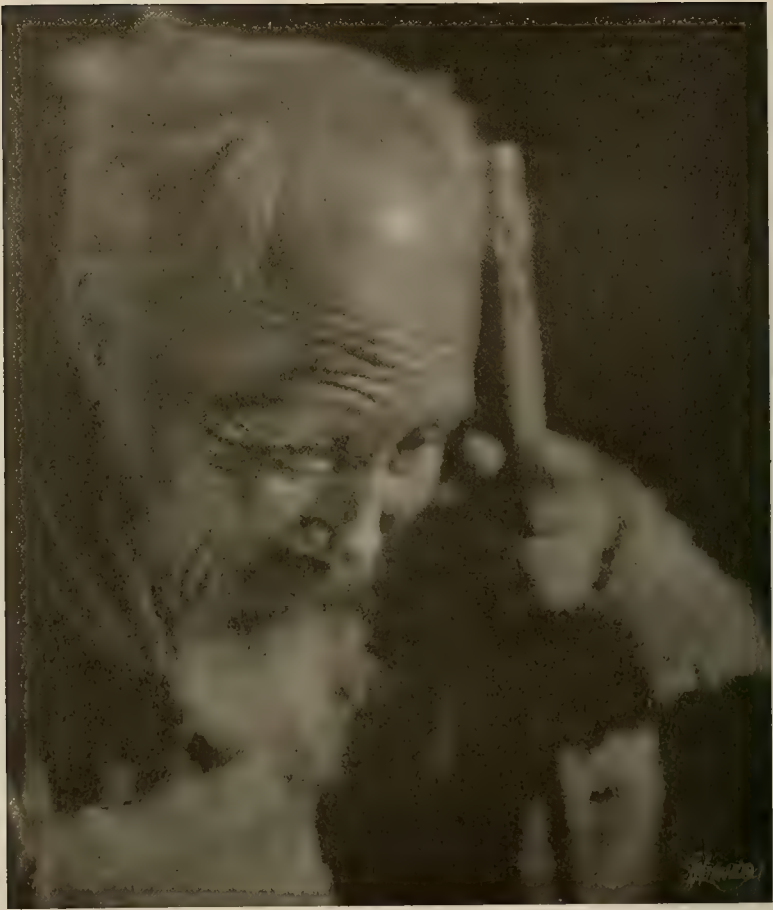
Right here I'll hazard the assertion that the photographer, who has been fumbling along without knowing what was the matter with his pictures, but knowing there was something wrong, and who will go to the trouble to make these tests, may find this the solution or one of the solutions of his problems. I shall not risk confusing the issue by discussing light in any other way than that of controlling its tones, so as to bring it within the capacity of the material employed for negative making and the later prints.

Arbitrarily, we will say that it has been necessary to reduce by half the length (brilliancy) of our visual light units of these one hundred tones, which we would include in our picture, ranging from our heaviest shadow detail to fine detail in our highest highlights. We will presume this to be the capacity of the rich portrait emulsion we will use. We will adhere to our extremes of light and shadow in our subject, and we have found the degree of diffusion necessary to simultaneously secure these one hundred tones. But suppose our negative material should not have the capacity for one hundred tones of one-half-inch length, as is the case with some cheap brands or inherent in special emulsions designed primarily for additional virtues, such as the Panchromatic? There is but one way of providing for these, simply more diffusion. The full range of the one hundred tones may still be retained, except that they must be shortened, that is all. I must pause a moment to put in a word for the "Pans." A lot of photographers are afraid of them. "They're hard and contrasty," some say. "Had to give 'em up." They haven't learned that they must change the adjustment of their playing time when changing from a lively Italian street song on their player piano, to a dreamy, slow waltz. It's just a matter of more diffusion and proportionate more exposure, AVOIDING overdevelopment. And my! Think of what some of you are passing up. This story is being written on Christmas night. The Christmas strain is quite fresh in the memory of every photographer. Thousands have worried themselves almost sick over the problem of getting their work out on time.

I've had about my usual volume, yet the outstanding Christmas problem of the photographer—Retouching—has been no problem of mine, either this or the preceding Christmas, owing to elimination of the need for retouching—to from 50 to 75 per cent—with the Panchromatic emulsion, without mention of other very decided advantages, in portraiture.

I have learned to control the length of my light units or tones without sacrifice or loss of any of the hundred, which represents the range of our picture—from highest light down to our heaviest shadow detail. I wrote a story for CAMERA CRAFT a short time ago on the subject of Panchromatic Portraiture, hence I do not feel disposed to expatiate on that subject on this occasion. I hope to be pardoned for the little prophecy I'll hazard on that subject, if what I believe is in the offing comes true. When the scale of this material --which would seem to be necessarily a short one up to this time—is lengthened to a degree approximating that possessed by standard color-blind Portrait emulsions, without sacrifice of the outstanding advantages these emulsions now possess for portraiture—and I have good reasons to believe I am indulging in no idle fancy—the lot of the portrait photographer is not only going to be made more pleasant, but more profitable, coupled, also, with an improvement of his output. There is no way of estimating what it costs the portrait photographer, one way or another, from his inability to put into his negatives and proofs the visual representations and fidelity of color impressions so much more truthfully portrayed with the “Pans,” than the erratic and distorted impressions of the regular emulsions. It would seem that the simple matter of diffusing one's light source to harmonize the difference of brilliancy now necessary, as between the two emulsions, would be something that no photographer would hesitate, for a moment, about providing for; but with a longer scale Panchromatic emulsion, something approximating that of the regular emulsions, this would not be necessary. I foresee but one real obstacle, when this is accomplished—that of reconciling the photographer to the fact that fewer negatives can be spoiled by the time and temperature method of development in total darkness, than are now ordinarily spoiled by overdevelopment and individual inspection during that process. Naturally enough, I can understand, as now, a lack of interest in a material which involves prolonging one's exposures, the companion procedure to increasing one's light diffusion (not applicable to the Flashlight), so that the most revolutionary thing the photographer will benefit himself most by doing, will be the substitution of the thermometer and a clock for his eyes in the darkroom.

(To Be Continued)



FIRST AWARD PRINT
Advanced Class
E. A. Nievera

CAMERA CRAFT



ADVANCED



MARCH



SECOND: *Dr. Max Thorek*

FOURTH: *K. Matsuki*

THIRD: *Hiromu Kira*

FIFTH: *Miss Alma R. Lavenson*

ADVANCED COMPETITION

March

Edward Alenius
Baroness M. Chiari
Benj. W. Douglass
William H. Fink
K. A. Grout

H. Kira
Miss A. R. Lavenson
Frank Matsuki
Dr. Frank E. McCann
J. D. McCauley
E. A. Nievera

M. A. Obremski
Dr. B. J. Ochsner
Frank Lee Rogers
Dr. Max Thorek
Alfons Weber



FIRST AWARD PRINT
Amateur Class
Dr. Leland C. Davis



AMATEUR



4

MARCH



2



3

5

SECOND: *Francis Newton*
FOURTH: *Edgar S. Smith*

THIRD: *Robert A. Moss*
FIFTH: *Paul Zammit*

AMATEUR COMPETITION

March

C. d'Abruzzo
H. L. Andresen
Barton Backmann
J. D. Ballantyne
C. A. Brown
Craig Burton
Malcolm Carpenter
Chan Chin Chung
O. W. Conrath
L. S. Davenport
Dr. L. C. Davis
Mrs. W. F. Eldridge
Dr. H. Forrest Evers
Curt Foerster

Heinrich Fuergarten
P. J. Ballery
Rene L. Guerin
Otto von Gutman
H. Y. Haya
Harriet Imanael
Dr. P. F. Jamison
Charles Lamphere
Robert Lyons
P. W. MacFarlane
J. C. McKinnie
Robert A. Moss
William Narahara
Francis Newton
Miss Glendora Nichols

L. M. Oestreicher
E. P. O'Rourke
Y. Osada
Mrs. C. B. Retter
J. C. P. Scottows
Edgar S. Smith
Robert M. Smith
T. K. Tsukane
Marion Tyrell
M. H. Whipple
Dr. Charles A. Wiggins
Walter E. Woestman
S. Yamane
Paul Zammit



CONCEIT

One of the traits too often found in the advanced amateur in any of the arts and sciences, is a confirmed sense of superiority, a self-satisfaction that makes him offensive to his fellows. The conceited are actually annoying to one another. It has been said that a bore is one who insists on talking about himself when you want to talk about yourself.

To exhaust the phrases of approbation in extolling oneself is to leave nothing for the listener to supply in admiration. It is not shrewd. A fair share of modesty stimulates approval for itself and for the thing in evidence. A fine picture speaks for itself. Good wine needs no bush. The perfect dog requires no pedigree. The true gentleman may forget his family tree and still pass in the best of company.

But the sorriest effect of smug assurance, insulated conceit, arrogant assumption of superiority, is that it at once closes the mental apertures through which knowledge and betterment might enter, and estops the intercourse with other equal or better minds from which improvement might be gotten.

The end of any man's road is not defined by an insurmountable difficulty or contrary force. These may be overcome, surmounted. When one becomes satisfied and imbued with the idea that his own achievement is the limit of human endeavor, that in himself he comprises the perfections, he may be said to have sat down upon his laurels. He has ceased to move ahead. His onward road ends then and there. And if he could but be induced to get up and contemplate those laurels he should find them rather withered, somewhat stale, not improved by the warmth of his posterior. Laurels must be worn on the brow and may be kept fresh only by the living current emanating from the brain. Constant upwardness, perpetual progress, must be the enlivening influence to keep the bay leaves green.

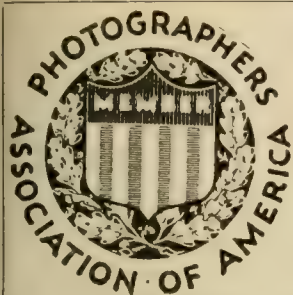
If you are willing to be completely satisfied with yourself and choose to gloat upon your own merits, consider the worm. If you prefer to be modest and hold before you an incentive for greater, better effort, contemplate the stars. Yourself is great compared with Brown, the sign-painter, but bethink you of Corregio. To the insect your ruthless heel is finality, but arrogate not unto yourself the power of God, for in the next moment a gnat may sting you and you die.

Thus a nice conception of proportions and a saving grace of sense of humor shall keep you from encasing yourself in the brazen armor of conceit, and leave you open to the warmth of sunlight and human sympathy. Salons and the precarious honors they confer do not make greatness, even when they justly proclaim it. The fame that seems so immortal today becomes a memory when the better man comes along and usurps your place on the exhibition walls, your niche in the hall of distinction.

Work for the best; keep working for the best. You can never achieve it, but you can approximate it. Be helpful and glory in offering the hand that may make your fellow worker greater than yourself. Do not disdain applause, but esteem value above popularity.

Consider not so much what others may think of your work and of you, as what your severest judgment of others might make of your efforts if applied to you and it. Be proud, be humble. In a word average your estimate of self with the depreciating estimate of your most contemptuous critic.

And make your banner carry emblazoned on it, *Amour propre*, a bas.



Association News

JOHN R. SNOW, Mankato, Minnesota, *President*
CHAS. AYLETT, Toronto, Canada, *1st Vice-president*
D. D. SPELLMAN, Detroit, Michigan, *2nd Vice-president*
GEORGE STAFFORD, Chicago, Illinois, *Treasurer*
C. W. HOWSON, Minneapolis, Minn., *Chairman Commercial Section*
PAUL TRUE, New York City, *Chairman Manufacturers Bureau*
L. C. VINSON, 2258 Euclid Ave., Cleveland, Ohio, *General Secretary*

The Next Convention

Plans for the Forty-Seventh Annual Convention of the P. A. of A. are rapidly progressing. A few days ago a meeting was held in Buffalo, consisting of Charles Aylett, first vice-president; L. C. Vinson, general secretary; together with the following directors of the Manufacturers' Bureau: Nelson L. Bulkley, Paul True, James Reedy, Harry Fell. Also, the Buffalo photographers.

At this meeting, plans were consummated for the arrangement of booths, with the decorations of the Hall. The booth plan will be a unique one, differing from any other plan that the manufacturers have ever had. Through these arrangements, every booth space will be of equal value and importance. Vice-Chairman Reedy, who is handling the sale of booth space for the Association, reports that there is an exceedingly heavy demand for space and predicts that it will be oversold.

In the evening, the movie film of the Louisville Convention was run off for the benefit of the Buffalo photographers, to show them what had taken place at the Louisville Convention. The men were most enthusiastic and promised that the Buffalo Convention would go ahead of any previous one held by the National.

The evening meeting was in charge of Ray Colegrove, president of the Buffalo Section of the Professional Photographers' Society of New York, and Al. H. Schaefer, president of the Commercial Photographers' Association of Buffalo.

Convention Film

The movie film that was made in Louisville has been shown in a large number of cities. Wherever it has been shown, it has created a great deal of interest, for the

film carries quite a complete picture and description of the highlights of the Louisville Convention.

There are approximately 4500 feet of film in the movie. Secretary Vinson reports that he has three 16 m.m. films and one standard size film available for Clubs. The use of this film can be secured by writing to Association Headquarters. There is no charge except for expressage.

Fiftieth Anniversary

On February 8 and 9, Vice-President Charles Aylett reports that there will be a meeting of a committee to perfect plans for the celebration of the Fiftieth Anniversary of the P. A. of A.

Our Association was organized in 1880 in Chicago, with J. F. Ryder of Cleveland, as our first president. Therefore, in 1930, the Association will celebrate its Fiftieth Anniversary.

It is expected that this Committee will perfect plans, so that the Association will celebrate its Golden Anniversary in an international manner. Plans will be developed so that every photographer in the country can participate in it in some form.

The Committee consists of: Charles Aylett, chairman; William Shewell Ellis, Pirie MacDonald, L. C. Petrie, Tessie Dickeson, James M. Caufield, Emme Gerhard, Mose Grady, H. R. Voiland and John Lavecoha.

Constitutional Committee

At the Louisville Convention, it was decided that study and consideration be given to the reorganization of the Council.

Conditions have changed in the P. A. of A., as well as in the photographic profession. Our membership has increased from a trifle over one thousand to over four thousand. The number of photographic clubs has increased, until today there are

over one hundred clubs scattered throughout the United States and Canada. Most of these have been organized in the past two years.

All of this means that the plan under which our Council has been organized has become practically obsolete. At the meeting of our Board of Directors in Buffalo, this question was discussed and President Snow was authorized to appoint a committee to handle this problem. This committee consists of Alva C. Townsend, chairman; C. C. Conkling and Grant Leet.

Past Presidents' Portraits Wanted

General Secretary Vinson has requested Miss Reed to assist in locating portraits of Past Presidents: John Corbutt, Philadelphia, 1881; Joshua Smith, South Haven, Michigan, 1882; J. E. Beebe, Denver, Colorado, 1883; H. Kent, Rocheser, N. Y., 1884, and W. G. Entrekin, Philadelphia, Penn., 1892. These are wanted by Mr. Vinson to complete the collection in Association Headquarters. If you have a copy of one or more of the above, kindly communicate with Mr. Vinson.



Master Photo Finishers of America

Fred Mayer, President.....Box 762, Portland, Ore.
A. J. Cunningham, Vice-President.....102 Liberty St., Utica, N. Y.
Fred B. Fountain, Treasurer.....435 Main St., Middletown, Conn.
Guy A. Bingham, Executive Manager.....Box 1020, Rockford, Ill.

Territorial Vice-Presidents

South-Western States: W. F. Honnen, Box 116.809 So. Flower St., L. A., Calif.
North-Western States: Claude Palmer.....215 Sweetland Bldg., Portland, Ore.
Mid-Western States: E. V. Wilcox.....Scotland, S. D.
North-Central States: John H. Seamans.....7052 Jeffrey Ave., Chicago, Ill.
Central States: Wm. Burton.....216 N. Kirkwood Rd., Kirkwood, Mo.
South-Central States: John H. Hammond.....Box 650, Meridian, Miss.
South-Eastern States: Elon C. Robison.....115 Third St., N., St. Petersburg, Fla.
Great Lakes States: R. J. Wilkinson.....125 Michigan Ave., Jackson, Mich.
Dominion of Canada: S. C. Atkinson.....1924 Rose St., Regina, Sask. Can.
Central Coast States: Walter W. Hicks.....3825 Georgia Ave., Washington, D. C.
New Jersey—New York City: Jacob Brandon.....146 Greenpoint Ave., Brooklyn, N. Y.
New England States: Cedric G. Chase.....53 Moody St., Waltham, Mass.
Mid-Eastern States: M. J. Koch.....535 Penn Ave., Pittsburgh, Pa.

Just How Strong Is This Association Of Ours

Back in Minneapolis, five or six years ago, when this Association, as a National organization was but a half hour old, a chap from outside the profession, who was sent to watch developments, said to me on the side: "Bingham, isn't it funny. Give them three months and they will be at one another's throats again. It will all be up and over before Spring."

And considering the past history of competition among Photo Finishers, this chap had the right to suggest that conclusion. The only thing wrong was that he hoped it would blow up. That was five years ago. The Association didn't blow up. It has had a fast climb, until it is a big factor in helping to determine the welfare and prosperity of the Photo Finishing branch of the profession.

But a letter received about a month ago, from your new President, Fred Mayer of Portland, contained a paragraph which set

us thinking. It read something like this:

A year ago, a call was sent out to the membership for trade information for our first Statistics Report. Enough sent in material to make it a success and, as promised, a digest of that survey has just been mailed by S. C. Atkinson to every member who cooperated to make it possible. It is a very valuable piece of work.

For the good of your own business and the profession-at-large, you are sent herewith copies of the Association's new forms for keeping Volume and Weather Comparison. Again—the real strength and worth of our Association is going to be measured, depending upon every last Master Finisher loyally doing his duty by way of putting these charts into operation, starting January 1. Read every word concerning these charts, and even though you may not think them valuable or necessary in running your business, keep them anyway, and before 1929 is up you will begin to realize their true worth to you and all of us.



Pacific International Photographers' Association

Embracing Alaska, Alberta, Arizona, British Columbia, California, Hawaiian Is., Idaho, Montana, Nevada, Oregon, Utah, Washington.

President: George W. Derbfus 129 Twelfth St., Oakland, Calif.
 Vice President: Ralph Young 419 Sutter St., San Francisco, Calif.
 Secretary: Claude F. Palmer 215 Sweetland Bldg., Portland, Ore.
 Treasurer: S. Walters Bushnell Studio, Seattle, Wash.



The Executive Board Cools Off

Executive Board Meeting at Medford

That things are moving, not only with speed and precision, but in the right direction, will be seen from the minutes of the Board meeting at Medford, Oregon, which convened January 19th, 1929.

Mr. W. M. Ball, the past president, called the meeting to order at 8:30 in the morning and explained the resolutions as passed at the Portland convention covering the arrangement of districts and election of directors, with a necessary provision for his appointing the first group.

The chair was then turned over to Mr. George Derbfus, present president, who declared the session officially opened.

Roll call showed the following as present:

George Derbfus, President.
 Ralph Young, Vice-President.

Claude F. Palmer, Secretary.

Sam Walters, Treasurer.

Mose Grady, Director District No. 1, Portrait.

C. F. Todd, Director District No. 1, Commercial.

Harry Vinson, Director District No. 1, Photo Finishing.

W. M. Ball, Director District No. 2, Portrait.

C. M. Coffey, Director District No. 2, Photo Finishing.

E. J. McCullagh, Director District No. 3, Portrait.

Laurence Morton, Director District No. 3, Commercial.

Absent, J. H. Gensler, Commercial of the second, and Edgar McHugh, Photo Finishing, of the third district.

The treasurer's report showed the P. I. P. A. to be in a wholly solvent condition,

which is to be accepted as highly satisfactory when the unstinted expenditures toward results and tangible returns are measured in the balance.

Closer affiliation with the National Association was discussed and resulted in a decision to make that a major issue at the next convention. In the meantime a plan was evolved to bring the various organizations in the P. I. P. A. districts into closer contact, to which end a committee on Organization and Service was appointed by President Derbfus, consisting of Messrs. Ball, Grady and Young.

The continuation of the publication of Hi-Lites was recommended and, by adoption of a proper motion, the present form will be maintained. It is to appear in February, April, June, August, and October, and provisions were made for proper secretarial assistance to the able editor and for essential overhead. The board went

on record as stating that it is of vital importance that each district give its enthusiastic support by gathering and sending news and such other ways as may aid in the success of the publication.

The committee on Conventions, as appointed, consists of Messrs. Derbfus, Palmer, Walter and Young.

It was recommended that dues for 1929 be set at ten dollars for active, five for associate—which class includes partners, manufacturers and dealers, and employees two dollars and a half.

Finance Committee, as appointed: Messrs. Derbfus, Morton and Young.

And the details of what shall immediately start into activity for the good of the order and the benefit of the members shall evince themselves as they transpire. The P. I. P. A. is going forward with lusty strides and we are going to prove our growth is steady, consistent and lasting.

SPEAKERS' BUREAU

In order that a Speakers' Bureau may be established and possible programs outlined for what affairs may be planned by locals in the P.I.P.A. jurisdiction, those willing to give Talks, Lectures, or demonstrations are requested to send their names, addresses and subjects to President George W. Derbfus, 129 Twelfth St., Oakland, California.



Ye Editor Retaileth Newes of Ye Profession and in Quaint Italics Titillateth Ye Sphynx with Hys Quill



THIS IS WILL CONNELL

You see him as he might have looked fifty years ago, or as he will look fifty years from now if he insists on retaining his youth. You see him on a regular \$3.50 a dozen Cabinet Grand, life size crayon with every dozen, frame \$9.65 extra with plush inlay \$1.92 additional. When this outfit and these offers were common there were no associations and the photographer cooked his meals over the flame of the burnisher. Will sent us the original of this as a Christmas Card. Thank you Bill, it carries a sermon.

Photographers of Northern California

At an unusually important, interesting, and well-attended dinner meeting, the Photographers of Northern California held a joint meeting. The Commercial Photographers' Association of San Francisco, the East Bay Commercial Photographers' Club and the Photographers' Association of Northern California had the pleasure of welcoming H. L. Corey, business adviser of the National Association, and of enjoying as constructive and educational a lecture as was ever put before a body of thoughtful men and women of the professions.

Ralph Young, as chairman of the evening, introduced the speaker, who promptly launched into his subject. After a comprehensive survey of the needs, lacks, means and methods of the business of photography, Mr. Corey submitted voluminous records of what had been done in various parts of the continent, showed examples of advertising matter, and read letters setting forth what results had been achieved by each. So broadly was the field covered, so minutely were the instances dealt with that each one present was enabled to pick richly for individual use from the wealth of material offered. Two hours of rapid talking had far from exhausted the speaker's golconda of information and when, in courtesy to the succeeding number on the program, Corey ended, there was a sincere regret that more could not be gotten.

Personally, Mr. Corey is a charming fellow with a pleasing personality and an engaging smile. His stories had the ring of originality and were sprung with spontaneity. When he spoke of hypothetical grandchildren a skeptical smile permeated the audience.

Sigismund Blumann followed with a talk on Bendaying Photographs with the Bourges Screen Films, and passed many prints around to show the possibilities of the process, which is simple, rapid, and inexpensive. A sample was put at every plate and a tool with which to work, and judging from the expressions of many there is going to be some Bendaying in the studios. Blumann as a photographic printer is a good editor. He began the evening by

blowing out a lamp and scorching his fingers, and he ended by cooking a few sheets of paper so that the makers of the product should never have cared to offer them as sample prints. The point, however, is that Bourges screens have become a photographer's accessory, and may henceforth be found stocked in the complete warehouses.

The dinner was excellent. One expects that of the Clift Hotel, and, with the exceptional service, is certain not to be disappointed.

Through the generous courtesy of the Agfa-Ansco Corporation, Eastman Kodak Company, and Hirsch and Kaye, Mr. Blumann was able to do his funny stuff with printing machines, trays, chemicals, papers, and what-not, and to the Bourges Service, Inc., of New York we are indebted for the unstinted supply of Bourges Screen Films and wooden working tools.

The Next Southeastern Convention

At a recent meeting in Chattanooga, Tenn., of the Board of the Southeastern Association, definite plans were made to hold its convention the early part of April, in Atlanta. Jackson, Miss., and Chattanooga extended urgent invitations to hold the spring meeting at these points, but, owing to the geographic position of Atlanta, it was decided that it would be more centrally located for the six states that comprise the Southeastern.

A great deal of enthusiasm was created at this meeting, and big things were planned for the spring convention.

Those attending the meeting were: Mrs. Leah B. Moore, president, Memphis, Tenn.; Mr. James Thompson, vice-president; Mr. Robin Thompson, secretary and treasurer, Knoxville, Tenn.; Mrs. Laura Branson Boyle, Knoxville; Mr. A. F. Daniels, Jackson, Miss.; Mr. Jack Cassaday, Memphis; Mr. Charlie Lewis, Atlanta; Mr. W. Frank Inckiesh, Mr. Willis McCrary, Mr. Henry Wing, Mr. Thurston Hatcher and Mr. W. F. Rhodes, all of Atlanta, Ga.; Mr. C. O. Toles, St. Louis, Mo.; Mr. and Mrs. C. N. Watts, Mr. Walter Cline, Mrs. A. J. Corbet, Mr. and Mrs. A. N. Brooks, Mr. M. L. Brown, Mr. C. A. Gulhardt, Mr. H. W. Granert, and Mr. C. H. Link, all of Chattanooga, Tenn.



Edited by H. D'ARCY POWER, M. D., F. R. P. S.

The Panchromatic as a Self-Filter

We are taught to regard the panchromatic plate as differing from the other varieties in possessing marked sensitivity to yellows and greens, and still more to the reds. A subject which presents a familiar variety of colors will be reproduced, if one uses an ordinary plate, with the aforementioned colors much darker than they should be; but with a panchromatic the negatives will have attained a greater degree of density in those portions. The result in the print naturally is a lightness of tone somewhat more in accordance with the brilliance of color in the subject.

The well-known over-sensitiveness of all plates to blue and violet is generally supposed to be unaltered as regards the panchromatic unless a filter be used.

Whatever may be the case in theory or under the test conditions of the manufacturer's laboratory, there are many cases in practice which suggest that the emulsion itself performs to a remarkable extent the function of filtering out; that is to say, of retarding the usually overwhelming actinic power of light, not only from blue and violet details themselves, but also of those rays which are summed up in the one word "reflections."

The first case that occurs to mind is the very familiar fact that with panchromatic plates the retention of clouds in landscape work, even without a filter, is very satisfactory. It might be argued, perhaps, that in this case the white clouds are reflecting red as well as blue, and since the plates are sensitive to both colors, they will naturally accumulate more density upon the cloud form than upon the blue patches of sky between, provided development is not carried so far as to produce complete opacity.

The example of an interior containing a good many dark corners which had some

engineers' blue prints upon the wall in quite a light place, and which were quite reasonably represented in the print, might possibly also be explained away in the same manner.

There are a good many instances, however, which go to show that there is a certain degree of comparative non-sensitiveness at the violet end which is enjoyed by the panchromatic plate, even when used without a filter. The familiar instance of the auburn-haired and blue-eyed sitter is one. Quite apart from the improvement in the hair and the freckles, there is a distinct betterment in the rendering of the light blue eyes over the effect recorded upon the ordinary plate. Not only is there less haze, but the blue eye itself is undoubtedly more clearly defined than would be expected if the panchromatic plate were as sensitive to that color as the everyday studio variety.

When one is photographing furniture, the reflections in the ordinary type are represented as patches of even density (whether complete or partial opacity). The unscreened panchromatic, however, almost invariably shows at least some degree of improvement upon this state of affairs, unless grossly over-developed. A much more convincing case, however, is when the panchromatic plate is used upon a sea-scape. The water rippling or lying over the sands often exhibits extraordinarily marked differences in its rendering by the two kinds of plates. The ordinary plate displays the water as though it were an opaque reflecting substance, smooth and even, or perhaps broken into ripples. The panchromatic, on the other hand, not only renders the gradations of the water itself with far more fidelity, but will actually reproduce also the texture of the sand beneath. If it were a case simply of red-sensitiveness being added to the sensitiveness of the ordinary plate, I contend that

the light reflected from the sands to which the panchromatic is sensitive would merely add density to the already over-strong reflection from the surface of the water, and would thus produce still more unprintable density in the negative. It is not, however, increased density, but what I may term the "clearnesses" in the negative that make it possible to print out the details that lie beneath the very highly-reflecting surface of the water. Therefore it seems to me that there must be a considerable degree of non-sensitiveness to certain rays, of which the usually all-powerful reflections are composed.

Again, if one employs panchromatics on outdoor or indoor subjects, especially in the early morning or late evening, when there is that sort of haze about which ordinarily induces such very flat negatives, while frequently obscuring the whole of any detail beyond a certain distance from the camera, an exposure made upon a panchromatic plate, even without a filter, will not only produce a brighter negative, but will retain detail which would be obscured upon the ordinary plate by a form of veil or fog.

My contention is that whereas the ordinary non-color-sensitive plate will very markedly exaggerate, that is to say, will accumulate density upon, certain conditions of light, often to the extent of totally obscuring detail which is quite visible to the eye, the unscreened panchromatic plate is very much less prone to (though, of course, not entirely free from) such a tendency. An extreme case occurs to mind, and is that of an iron structure (a wireless mast, to be precise) at the far end of a field photographed while a continuous fine rain was falling. The effect of haze produced by the reflecting raindrops was only too noticeable even to the eye. The effect of the passing drops during the exposure (necessarily of several seconds' duration, consequent upon the dull light and the small stop employed) would inevitably have recorded an all-obscuring veil upon an ordinary plate. The panchromatic, however, gave not only a clearness of line of the distant lattice-work mast quite favorably comparable with that of a nearby one, but it was even pos-

sible to distinguish iron rivets, and other similar small details.

It would be observed that in an instance like this the red-sensitiveness given to the panchromatic plate does not seem to be the feature of it which could result in fairly clear lines over the distant ironwork. The retention of such detail, existing as it did behind what might be described as a dense screen of ultra-violet, strongly suggests that the panchromatic plate exhibits considerable inertia to certain conditions of light which are overwhelmingly active upon emulsions of the older variety.—D. Charles in B. J.

"Kaken" Infra-Red Sensitive Plate

By TOSHIZO SHINKI

Member of the Military Scientific Research Institute

The Military Scientific Research Institute has successfully completed the study of photographic emulsion and has installed a coating machine. It has also undertaken the synthesis of color sensitizer; it has produced the "Kaken" Infra-Red Sensitive Plate, which has been developed into dry plates for use on aeroplanes after applying a hyper-sensitizing process. Actual experiments have been conducted in all these processes.

By comparing the results of ordinary photography obtained through the use of Ortho-chromatic plate with those of Infra-red photography—the pictures were taken simultaneously—we have the following outstanding features to the credit of the Infra-red photography:

1. Objects in the distance can be taken very distinctly.
2. A clear blue sky turns out deep black.
3. The perspective in scenery will be lost.
4. Green leaves of trees and grass blades struck by sunshine turn out white.
5. Shades turn out deep black while sunny spots become pure white.
6. The exposure for the early morning and the evening may be almost the same as that of mid-day.

—Asahi Camera, Japan.

Notice

Next month some new developments in Bromoil procedure.



THE AMATEUR AND HIS TROUBLES



Conducted by SIGISMUND BLUMANN

To One Amateur

J. F. D. writes that we often mention specific makes and makers of things in the text and sometimes devote articles to a product. He suggests that this is giving his page space to the advertiser. He asks in frank terms if we consider it fair. Fair! Why man, we have gone afield to find new and good things to tell about. Several of the things exploited in the reading matter have not, perhaps will not, advertise with us. We want our readers to know what is to be had, what it will do, and if the maker can tell that better than another we invite him to do it. But, know this, at no time is the advertiser permitted to take your space for what he wants to get across. We insist on your pages being devoted to what we think you need, want, and should have in the way of information and instruction. Many a painful controversy has resulted from our punctiliousness in this matter. And, how we do try to make such matter reliable. We have bluepencilled some very innocent assertions because we could not verify them. If articles like these benefit the maker while benefiting you, dear J. F. D. we are doubly happy. Find a good thing and push it along is an old but good motto. Know this, there is not money enough to buy the reading pages for advertising purposes. Not a line in that part of Camera Craft has ever been sold for a dollar or a million dollars, or any amount between the two.

Almost Like a Joke

Yes, or propaganda for the manufacturer or dealer,—and still given in the best of faith. When your interest in photography wanes and you are regretful of the fact, buy a new camera, or equip with a new and different lens. I speak from experience. But do not commit the folly of which I have been guilty and retain all you ever bought and add to the growing collection.

Sell for any reasonable price what you can no longer use. My outfits have been so interwoven with happy hours and pleasant memories that to sell or exchange any of them would be like trading in my dog or one of the house cats for another of different breed. But try the main suggestion and when you want to continue in photography and somehow enthusiasm fails or needs too conscious a stimulus, go and buy something new. It will cost you money and it will help the dealer and maker, but so does every bit of bread you eat, every toy you play with, benefit someone beside yourself. Thank God we do perforce share our benefits thus, with or without our will.

An Emergency Bromoil Medium

Dissolve as much pure beeswax in turpentine as will make a very thick mucilage and thin with boiled linseed oil till of syrupy consistency, add a very little coal oil but not so much as will make the combination thin, and use to soften your bromoil inks as needed. Remember the tiny drop that may be delivered from the point of a pin often is sufficient to soften a very hard ink. Also, let us accent the fact that this is given as an expedient not as an improvement or even equal of regular made mediums.

Fine Ground Glass

Oil, vaseline, and glycerine have been recommended. They serve the purpose but please try this and tell me if the effect does not remain permanently and the mat of the glass resemble the finest optical acid etch you ever saw. Just dissolve a piece of paraffin about the size of a hazel nut or marble alley-taw in an ounce of clear naphtha and rub this evenly over the matted side of the glass. When dry polish with a clean rag. That's all. The same liquid will serve as a squeegee compound if you do your own finishing. It will make your paper cutter or print trimmer work

better if you put some on the knife edge and let it evaporate. Polish your tripod legs with it and it will make them work easier in lengthening and shortening. Rub some on your finger tips before developing your prints and the Metol will not bother you. Add a teaspoon of White Mineral Oil to it and you will have a first class substitute for emergency liquid skin for burns and wounds. Wonderful stuff, this paraffin, and with countless uses.

Improving Bromide Prints

It does not seem to be commonly known that any of the bromoil bleaches may be used to improve bromides. Bleach till the image is wholly or almost wholly eliminated, do not fix, but after washing thoroughly redevelop in any of the usual developers, Amidol preferred.

A wonderful lusterless waxer for prints may be made of common floorwax paste dissolved to a thick liquid in water-white turpentine. Add a minimum of ordinary boiled linseed oil and even less of white Japan Dryer and you will get a charming luster—not a high gloss (unless you polish the print when dry) but a sort of French polish.

To remove the sheen from Old Master papers rub gently but firmly and quickly with common turpentine, when the print is completely dry.

The Enlarging Light

Notwithstanding our article of some months back which seems to have been put to use by professionals, but not by amateurs, we would again call attention to this: Use a 100 volt lamp of lower wattage than you are using and gain in actinic of light, and save in time and money. An overburned bulb gives more of the violet rays on account of higher incandescence, consumes less juice, and costs less in purchase price. It will not last as long but the shortened life computed against the other factors is all in favor of overburning within defined limits. For an efficiency of one thousand watts we have approximated a 600 watt, 100 volt bulb on a 110-115 circuit. Oddly, too, this lamp has already outlasted the 1000 watt 110 volt lamp that preceded it. But that is chance and luck. Facts are against such a thing as of common acceptance.

Reducing Bromides

An old and almost forgotten way of reducing bromides is to make a saturated solution of chloride of lime, filter and bottle. For use take one part to four or eight parts of water according to susceptibility of the brand of paper and bleach just short of the amount of reduction desired. Wash immediately. This is not the best reducer by any means, but it is the simplest and as chloride of lime or Chlorox (which may be accepted as chlorinated water) are always available if not immediately at hand, this way of reclaiming spoiled enlargements is worth trying.

How To Make Any Camera Fixed Focus

Amateurs who have graduated from the Box Camera Type to a bellows camera often spoil much material and are disheartened at the loss of opportunities before learning how to use the new equipment. If they will set the shutter at $f\ 8$, the speed at $1/25$, and the distance at 25 feet they may depend upon at least as good an average as their Brownie or Ansco Box Type gave them. Then, at times and places where snapshots may be repeated in case of failure they can experiment and practice with the variety of apertures, distances and speeds which their completer outfit permits.

Using Old Stuff

Every enthusiast accumulates over a period of years a number of oddments. Really, the best thing to do with junk is sell it, give it away, or scrap it. But to such as are experimentally inclined an old single meniscus lens may be made to serve as an enlarging lens in a fixed focus enlarger, to improvise with a cigar box into a peep-show for a youngster, to fit over the lens in use as a modifier (if it fit) and so forth. I gather every screw from discarded apparatus and hoard the collection in a box with little divided spaces for segregation. Whatever be done with the old material let it not clog the shelves.

To the Reader

You can help your fellow amateur as he has helped you. Send in some original wrinkles or explanation of trouble encountered.

NOTES & COMMENTS

Kodak in Gay Colors

Imagine roll-film cameras in red, brown, grey, blue, all beautiful colors with carrying cases to match lined with artistically contrasted velvet, and then conceive of being able to open it and without turning a screw or making an adjustment being able to snap the picture, and you will have in a way visualized the new Eastman Kodak line. We speak of the 1 A Series II. This is added in time for the holidays to the already popular Vanity case series, which may now be had in the complete Vanity case combination of camera, lipstick, powder and rouge compact, mirror, and change pocket, all in a gorgeous carrying case of leather to match.

Dallmeyer Lenses

The great Dallmeyer lenses may now be had for every camera. Ultra speed and telephoto are on the market. In one, one and a half and two-inch focal lengths the startling speed of $f\ 1.5$ and the telephoto in three and five-inch focal lengths working at $f3.5$. Such lenses put the 16 mm camera on a par with the finest professional machines, the agents claim. Herbert and Huesgen of 18 West 42nd street, New York City, will gladly send you particulars and the firm name is a guarantee for any promise made.

Kern Cameras

Those of our readers who have never held a Kern in their hands have missed something. There is a feeling of complete confidence and satisfaction to the act which tempts one to buy. If such a thing were possible, we have no doubt the makers could startle the world with the number of sales by having one of their instruments in a hundred thousand hands for the simple feel of them. They are strongly made, instruments of precision, and beautiful to see. The Kern Company of 136 Liberty street, New York City, will be glad to send you descriptive printed matter and prices.

Lios Exposure Meters Again on the Market

Those who have unsuccessfully been trying to obtain the Lios Actinometers of late will be interested to learn that Burleigh Brooks, 136 Liberty street, New York City, has been appointed the United States agent for these and will market them in this country. Mr. Brooks has been licensed to distribute these in this country by the Drem Products Corporation, which company had obtained an injunction preventing their sale previously as an infringement.

Since their introduction a short time ago the Lios type exposure meters have made a remarkable success and are in the hands of a great percentage of both amateur and professional photographers. They are unlike all previous types of meters and actually measure the intensity of the existing light with a great degree of accuracy.

The Photo Kino, or model for motion picture work, is equally simple and effective, and operates in a similar manner.

The prices of \$7.50 and \$8.00 for these meters in the two respective models will be unchanged.

Karl A. Barleben Returns

After an absence of five months Karl A. Barleben, A. R. P. S., has returned to active direction of the motion picture department of the New York Institute of Photography of 10 West 33rd Street, New York City. Mr. Barleben, in addition to having received honorary recognition from the Royal Photographic Society of Great Britain, is a well known member of the Society of Motion Picture Engineers.

Twinark Lights

None of the sterling qualities reduced, in no way cheapened but rather in a few ways greatly improved, the Twinark Portable Self-contained, 8 ampere arc lamps are now sold at \$24.50 and the Twinark Company will be glad to send particulars if addressed at 434 Larkin Street, San Francisco.

Institute Standard Cine Camera

The interest in Industrial Motion Pictures is rapidly increasing. Firms in all parts of the country are adding motion pictures to their publicity, training and welfare departments. Among the more recent additions to this class of organization, are the public utility companies.

The New York Institute of Photography has placed the INSTITUTE STANDARD motion picture camera with many of the companies within the past year. The Detroit Edison Company, one of the first to enter this field, is now using six of these excellent professional cameras.

Not only is the Institute Standard in demand for industrial work, but New York Institute trained men are in demand in this field, due to their thorough technical training.

Hammer Dry Plates

There has just come to our hand a neat little portfolio of photographic prints on glossy paper made from the various plates of the Hammer Dry Plate Company. These pictures show distinctly how well each brand fits the specific purpose for which it is made. Moreover we can say from experience that the claim that Hammer Plates are dependable under any and all weather conditions is justly made. Write the Hammer Dry Plate Company, Ohio Avenue at Miami Street, St. Louis, Missouri, for one of these portfolios if you are a professional.

Pictorial Perfection in Photography

The advance made in artistic photography during the past few years is very noticeable. Perfection is always a worthy objective and the photographer by striving towards that end, in time, approaches the unattainable, to the general advancement of photography.

A booklet just published—"Pictorial Perfection in Photography"—shows convincingly how simple it is to master the technical details which are the foundation of artistic pictorialism. To increase the beginner's interest in his hobby and give very useful information to those already familiar with the elementary principles of photography, the publishers of this booklet set forth the ease with which the amateur can avoid poor results. Every camera

owner will find much to interest him, especially the sections on exposure and color photography. The booklet is well illustrated with explanatory photographs and many pages in color.

This booklet will be sent free to any reader mentioning this publication, by the publishers, Burroughs Wellcome & Co., (U. S. A.) Inc., 9-11 East Forty-first street, New York City.

Defender Comes Out in Colors

The enterprise of the Defender Company in putting on the market a line of its best emulsions coated on colored stock is to be commended. Color has invaded the home, the business, the very psychology of the age. If we do not know it, we have not read the advertisements nor observed the red, blue, green, orange, purple and whatever color of our kitchen utensils, the gaiety of office fittings, typewriters in all the hues of the rainbow, and a luminous polychromy of thought and expression in social intercourse. It is imperative that photography keep even step with the trend of the times.

So now you may have Artura Iris grade O Luster in Rose, Olive, Blue, and Green. The emulsion is just the same as on the same grade of white and buff stock and the color is in the paper base on which it is coated. The new line is printed, developed, fixed and treated in every way exactly the same as other papers. The result is startlingly, beautifully different.

The Correctoscope

Hugo Meyer of 105 West 40th street, New York, has put on the market a device which may be attached to any cine camera for the purpose of assuring by one operation accurate focus and correct exposure.

As you know, the greatest trouble which the amateur has is to gauge the proper distance from the subject to his camera. When working with fast lenses or telephotal lenses, the focusing scale on the camera lens must be set at the proper distance between the subject and the camera, and Correctoscope determines this distance visually by locating the subject on the ground surface of the prism. You then simply transfer the distance reading to your camera lens. The exposure is handled similarly.

Correctoscope answers the pressing need of the amateur and is unquestionably a most necessary aid to get results. The enclosed booklet describes how simply Correctoscope operates, and we think you will care to let your readers know about it, as they generally look forward to their magazine to keep them abreast of the times.

A pamphlet fully explaining the details of the instrument and its use may be had by request of the above firm.

New Evan Davis Studio

A folder announcing the opening of a new studio in San Bernardino, California, by Evan Valentine Davis impresses us as something more than the usual business formula. Mr. Davis gives his commercial history in a series of brief statements, tells his affiliations with photographic organizations as if he is proud to be of the profession, illustrates the various rooms of his establishment, and invites the public, not to see his own pictures, but the "Beautiful and Artistic Convention Exhibit of the Photographers' Association of America." That is doing something big in a big way. It promulgates in clarion tones from the mountain tops what we have contended for when it was our privilege to give voice to opinion: "Advertise your profession and you advertise your own business. Honor your profession and you will be honored." More power to you, Evan Davis.

Arrow Screen in New York

The Arrow Portable Bead Screens will now be stocked in the eastern territory by the firm's New York office, which is in charge of Harry S. Miller. Situated in the heart of the best business district of the metropolis, at 311 Fifth Avenue. This branch should tempt all who visit New York to call and see the Arrow Screen. To see will be to buy.

Victory Water White Cement

We have used it, we are using it, and we propose to use it as long as it is obtainable. It is as clear as water; it sticks when you want it to stick, and if some of it oozes out at the edges on a mount, all that is necessary is to roll it off with a dry finger. Our own particular use has been in fastening masks to negatives,

negatives to cutouts, and Bourges Screen Films to negatives. We removed the masks by a steady, careful pull, rolled the rubber film off the negatives as directed and found that the face of it was not only unmarred, but actually cleaned. Write to the Victory Manufacturing Company, 630 Crouse Avenue, Syracuse, New York, for particulars.

A New Wellington Paper

The Medo Photo Supply Company, of 323-325 West 37th Street, New York, announce that they are prepared to supply the trade with Projecta, a new Wellington paper which comes in five surfaces and two grades of contrast, and at present in certain generally demanded sizes. Wellington papers are known as a very fine product, and anything new from that source is bound to impress the buying public.

U. C. Extension Courses in Photography

The University of California courses in photography are thriving and the regular classes have grown so that an advanced series of lessons have been instituted under the able direction of P. Douglas Anderson. Photography, Principles and Practice (Advanced) begins Tuesday evening, March 19th, from 7 to 8:30, and Pictorial Photography, on Thursday evening, March 21st, at the same time. The place is central and comfortably accessible, being in room 201, 540 Powell Street, San Francisco. Enrollment includes the entire course.

The Kodak \$30,000 Competition

Without even a condition limiting the competitor to the use of Eastman material, that firm is offering 1223 prizes, totaling the amount of \$30,000, and, best of all, these awards are distributed over ten different classes, so that each person may choose the sort of photography that pleases him best or for which he has a special talent. Blanks may be had of any dealer or from the Eastman Kodak Company, Rochester, New York.

Charles Hanni With Wollensak

The Wollensak Optical Company announces that Mr. Charles Hanni has been appointed its Western representative and will call on the trade with a complete line of samples.



The American Annual

There may be better collections of pictures made by photographic means and reproduced by letter press, but we have not seen them. There may be larger collections of up-to-the-minute formulae in periodical form, but they have so far not come to my hand.

This year's American Annual is a joy and is indispensable. Hitherto it was possible to feel one indulged in a luxury in buying it. Now one must have it to be even with the times.

Viewed, therefore from an esthetic and a utilitarian point it must be had. Buy yours now and revel in the pictures then study the text and keep the volume handy for repeated reference. Only the next issue will suffice to take its place. Paper cover, \$1.50; cloth binding, \$2.25, and to be had through Camera Craft Book Service.

Photographisher Notiz Kalender

That sterling publisher, Wilhelm Knapp, has issued the 1928 Kalender in its customary substantial binding between the covers of which an even unusual amount of information has been put. To those who read German this should be a most valuable book. No pictures, just a number of diary pages and a deal of precious knowledge. From the publisher at 3.50 RM or Camera Craft Publishing Company at an equivalent cost.

History of Three Color Photography

Dr. E. J. Wall died recently, but if he had achieved nothing else this stupendous work, complete and authoritative, should make him an immortal to photographers. The book leaves nothing to be desired, nothing needed, and it is in a way misnamed, for it is not merely a history but a continuous treatise or series of treatises on every process that ever produced or is producing color photography. The book is large, 747 pages, bound substantially in red cloth, and sells for \$7.50 through Camera Craft Book Service.

Chemical Reactions

Professor Ingo W. D. Hackh has for years been a member of the faculty of the College of Physicians and Surgeons in San Francisco. The second edition of his authoritative work on Chemical Reactions and Their Equations has just appeared, and faculty and students are offering their congratulations. The profession at large show their appreciation equally by assimilating the editions as they appear. There is now in press a stupendous work by the doctor—an unabridged dictionary of medical terms, which seems to us to promise to be an encyclopediac compendium of everything pertaining to words, terms, materia medica, and all else pertaining to the physician's practice.

Our immediate knowledge of the professor is through his remarkable versatility in translating for us from the German and other continental languages. Personally, he is not only a charming man, but, as might be expected from his ability, a modest one.

Japan Photographic Annual

The 1928 issue of this remarkable publication is fully up to the high standard it established with the first number. Each year, in fact, shows an upward trend and the unstinted liberality shown in presswork, paper, matter, and format is another stimulus that should be used to prod us occidentals to striving for at least an equal place with our Japanese fellow artists.

The time has passed for holding national prejudices. The Japanese frankly like us and in the degree in which we succeed in being sane and broad-minded, and in proportion to our closer knowledge with the better-class Japanese, we like them. It is as common in Japan to select the worst of our nation upon which to form an opinion, upon which to base a prejudice, as it is for us to indelibly impress an unpleasant experience with one of our oriental fellow-humans; an experience which we consti-

tute a moral yardstick to cut the measure of every oriental. That is popular practice; but, thank God, the larger minds, the better hearts in all countries are not so inclined.

One blue sky bends over the human kind. One Creator made us all in His image. There be good and bad in every land. Political and racial differences are of earth, earthy, and shall rot with what is mortal of us. The essence of glory, the soul of men surviving shall have neither difference nor division into classes.

These thoughts we have long held and looking over the Japan Photographic Annual brings them to the point of the pen. The fine work shown, the high ideals striven for and often achieved, the spirit of internationalism in the art we love, makes these men my brothers.

If you want to know what I mean and why I mean it, see a copy of the book hereby reviewed in so irrelevant a manner. Much of the text is in Japanese, but there are hundreds of illustrations in the universal language in half-tone and photogravure, many in two colors. The cost is 3.00 yen or the American equivalent. The Asahi Shimbun Publishing Company, Tokyo, or Camera Craft Book Service.

Corporation Secretary's Guide

The "Corporation Secretary's Guide," by William H. Crow, describes the standards of practice followed in corporation procedure. It explains, step by step, details of organization, operation and consolidation of corporations. It gives the legal and statutory regulations relating to corporate existence, privileges, liabilities and qualifications necessary to conduct business for all states.

This complete guide presents the methods used to keep permanent records or reports, make periodical tax surveys and procure tax waivers. It analyses matters of daily routine, emergency measures and technicalities pertaining to the powers of directors, reports, stock transfers, meetings and corporate elections.

764 pages bound in maroon silk buckram, very substantially put together and splendidly printed on fine paper. Published by Prentice-Hall, Inc., 70 Fifth avenue, New York. Obtainable through Camera Craft Publishing Company at \$10.

Color Photography

Captain Owen Wheeler, F. R. P. S., has succeeded in covering his subject in 130 pages where others have found a volume of bible dimensions necessary to encompass the same ends. This has been achieved by omitting historical references except inasmuch as they cleared the methods of procedure, and in punctiliously staying with the matter in hand. There are many color plates and the reader is carried from the early and tentative experiments to modern and practical ways. Everything is clearly set forth. Even exposure is elucidated. The book is bound in maroon cloth uniform with the Pitman series of photographic issues and sells for \$3.75. Published by Isaac Pitman and Sons, New York, and obtainable through Camera Craft Book Service.

Color and Its Applications

Another by the same authority and necessarily a larger, more abstruse work. This is not light reading but it is mighty instructive and to one interested in the problems of the commercial and color photographer it is perhaps the most complete dissertation on the subject in English. 419 pages, in binding to match the above and priced at \$4.50 from the Van Nostrand Company, see above or through this office.

The "Wellcome" Handbook and Diary

The annual appearance of this extremely interesting and useful little handbook is awaited with great anticipation by many who rely upon it year after year.

No effort has been spared by the compilers to make the 1928 issue up-to-date, popular and helpful. A brief glance of its contents will reflect the scope and character of the book.

The literary contents are written as simply and directly as possible and include articles on development by all methods, desensitizing, intensifying, reducing, printing, toning, etc. In the exposure section all the plates and films, bromide and gas-light papers have been carefully tested and the speeds revised. The list has been made complete by the addition of all the new material brought upon the market up to the time of publication. An article on exposure in cinematography will be ap-

preciated by the ever-growing number of motion-picture workers.

The book is clearly and progressively arranged so as to provide a complete guide to picture making from the calculation of the correct exposure to finishing the print and includes a host of practical tables, suggestions and tips and is equally indispensable for the beginner and the expert.

Two Books by Eder

Wilhelm Knapp has become associated in our mind with some of the best books on photography coming out of Germany and *Kolloidumverfahren* and *Die Daguerrotypie* strengthen the thought. Students of advanced photography will not fail to make both parts of their library. The former costs 19.20 RM and the latter 6.20 RM or its equivalent. Your dealer or through Camera Craft.

Junior Scenarios for Home Movies

Progress apparently is not confined to ago that children were glad enough to have mothers read Mother Goose stories and fairy tales to them; but now it seems the proper thing for children to make these same stories into movies out in the back yard.

The chief evidence is a new book, "Junior Scenarios for Home Movies," with its cover colorfully studded with familiar child-story figures and with its contents consisting of detailed instructions for filming at home a dozen masterpieces of childhood, ranging from "Little Miss Muffett" in 30 feet to "The Golden Goose" in 530.

"Junior Scenarios for Home Movies" has an introduction which tells briefly but completely all that a home movie "director" needs to know to make simple photoplays; such improvised settings and costumes as are necessary; the elements of photoplay technic; what titles are necessary, etc. The scenarios themselves describe exactly what to photograph in each scene—for any photoplay is a succession of short scenes—and for each scene is indicated the proper location, costumes, properties, and film footage.

There is a scenario appropriate for almost any group of children, with such plays as "Little Miss Muffet" and "Jack Be Nimble" for a single little boy or girl with "Hansel and Gretel" and "Tweedledum and Tweedledee" and others for two or

three children together, and with "Simple Simon" and "The Golden Goose," and others for a neighborhood group of children. The other scenarios in the book are "Pandora's Box," "Old Mother Hubbard," "Little Red Riding Hood," "Goldilocks and the Three Bears," "The Old Woman Who Went to Market," "Buddy's Birthday Picnic," and a "prelude" scenario, "A Bed-time Story for Dolls," which may be used to link together any of the others.

Published by the Eastman Kodak Company. Price, \$1.50. Supplied by Camera Craft Book Service.

Aerial Photography

Clarence Winchester and F. L. Wills, F. R. P. S., have collaborated on the most ambitious book yet published on "Aerial Photography." It is a splendid volume as it comes to the hand, being well bound, printed in clean, clear type on heavy calendar book paper and illustrated with unusually bright half-tones. It bears the imprint of the American Photographic Publishing Company and is printed in Great Britain, bringing credit to two nations. The text is comprehensive and, to our limited knowledge, valuable. The price is ten dollars. Obtainable through Camera Craft Book Service on receipt of price.

Photography as a Business

Perhaps books that may rank as among the best on their subjects and as pertain to photography have been and are being issued by Isaac Pitman and Sons of New York. Their format and uniformity make them units of a set which we feel might advantageously constitute a library for professionals and amateurs.

"Photography As a Business" is by Arthur G. Willis, and the highest compliment we can pay him is that he has covered the subject in a constructive and comprehensive way without a word of padding or a single non-essential sentence. Beginning with "Possibilities and Problems," he has carried his text through the enumeration and elucidation of both to the several succeeding chapters on each of the branches of the profession, including "Photo Finishing." The book is well printed, bound in maroon cloth and sells for \$2.00. It may be obtained through Camera Craft Book Service.

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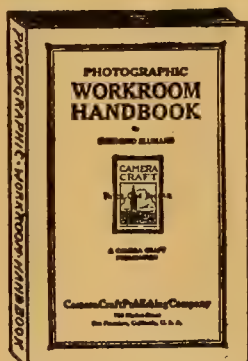
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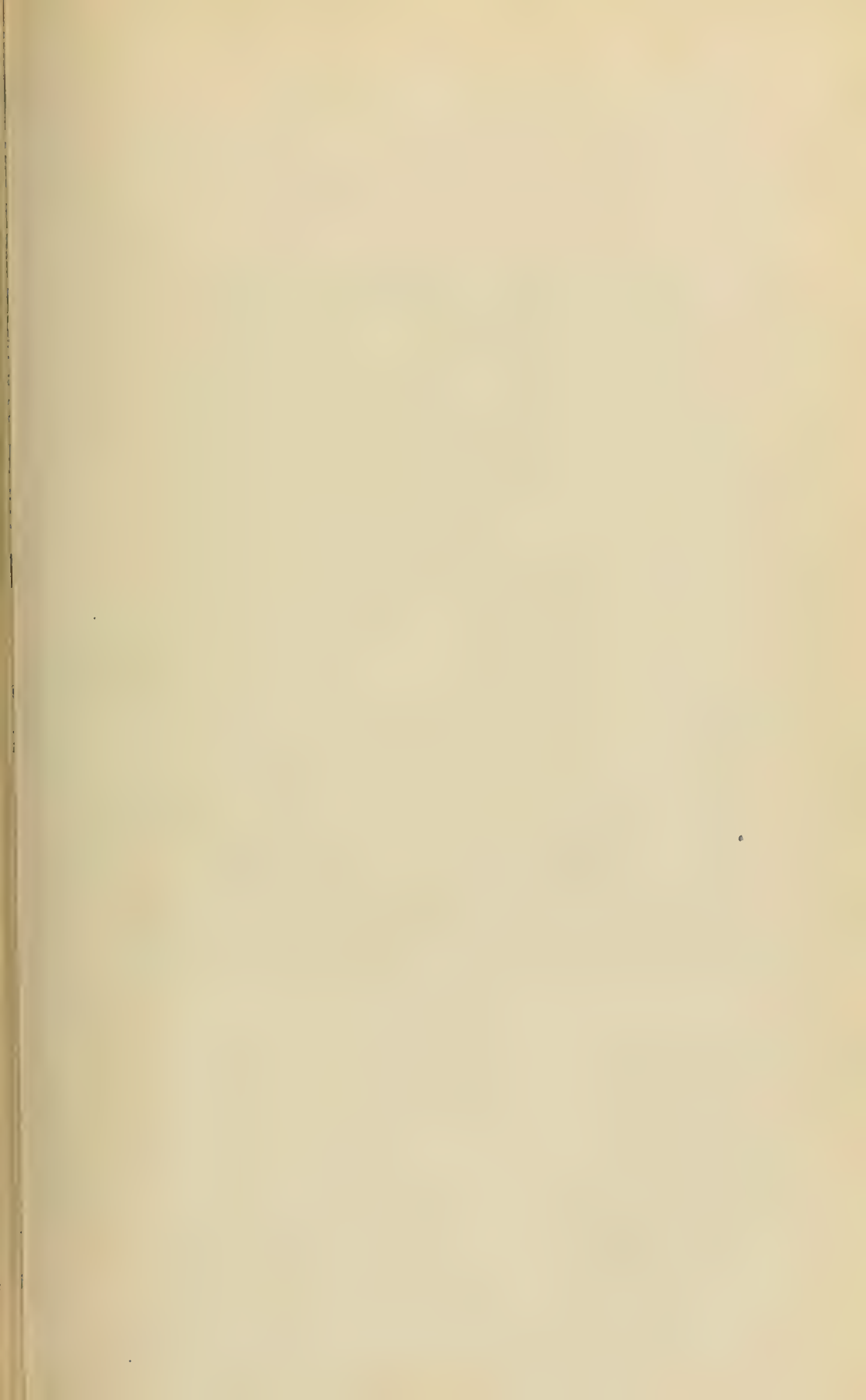
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Richard N. Speaight F. R. P. S.

*By Karnell
Gothenburg, Sweden*

CAMERA CRAFT

A Photographic Monthly
SIGISMUND BLUMANN, EDITOR

Claus Spreckels Building, San Francisco, California

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The Speaight Lecture and Exhibit

An Impression of the Man and the Pictures Shown

By Sigismund Blumann

Illustrations through courtesy of the Eastman Kodak Company



Richard N. Speaight, F. R. P. S.

Of course we all knew Richard N. Speaight, F. R. P. S., from his reputation and his work, long before he came to the National Convention. But we did not know how charming a fellow he is or with what ease he could carry a whole convention away with him, in his waistcoat pocket, so to speak. We did not know, either, how well he could tell how to do what he had done. Many fine artists are not adept in the didactic.

Personally, our estimate of his achievements at the convention was made from hearsay, for we did not attend, but recently the experience was granted us to sit through an evening of happy listening, to measure the man as he talked from what he said and the way he said it. We were given the opportunity of gauging his knowledge of the good work of others and his judgment in selecting from the masters of the world.

The lecture was not only interesting and instructive, hackneyed phrase, but exhilaratingly spontaneous and intimate. He gives with a grace and sincerity from the wealth of his knowledge and experience. He reserves no "deep professional secrets" as a



President Coolidge

*By Richard N. Speaight
London, England*

smaller man might. One is the better for having met Speaight, and one is wiser for having heard him.

The collection of prints edified the profession in that it gave a dignity to professional photography. It established a photographic aristocracy of real artistic and craft ability. That portraits can be pictures was proven before but never so broadly. Here was a whole gallery of men, women, children, and animal pets, reduced to an image on paper, yet aggrandized to a mood of decided loftiness. Prints on paper that carried the character and temperament of the subjects. Pictures that showed that the great do not disdain to devote the utmost pains to technical perfection.

We hold that back of the training that leads to artistic ability lies an innate faculty. In a word that artists are indeed born not made. But the undeniable fact was borne in on our consciousness that study, care, knowledge, practice are essential to bringing the in-



H. R. H. The Prince of Wales

*By Hugh Cecil
London, England*

spiration to material realization. These masters not only sense beauty in the concrete but know what line, tone, relative values, light and shade, composition, mean. They know how to use these rather intangible things to express their intent. And more tangibly, they know what exposures, negative making, paper surfaces and emulsions can offer toward the completion of their efforts. They have devoted hard work to mastering the elements of perfection.

Full many a gem of purest ray serene the dark unfathomed caves of ocean bear but they do not do the world much good. Full many an untrained genius wastes his sweetness on the desert air and just as well for genius without direction of power to convey is like the highest strata of moving air: Blowing a futile gale nowhere, as far as we are concerned.



H. M. The Queen of the Belgians

*By Richard N. Speaight
London, England*

Each picture was a lesson. Each artist showing his individuality conveyed a special message in his own language. The larger thing was the effect of the whole on those of the audience who could grasp large things,—a subjective deduction, an objective induction, that “Beyond the mountains there is another people” and that from them we may learn much. To the writer, whom his readers know of old as a hero worshipper without sycophancy, the names themselves brought a feeling of being in good company.

We thank Mr. Speaight and we thank the Eastman Kodak Company for having made all this possible. There was so little of even a suggestion of commercialism about the whole, so liberal a policy of profiting, if at all, by giving profit, that we are bold enough to thank the parties in behalf of the entire industry, profession, and in a modest whisper for ourselves.



H. M. The King of the Belgians

*By Richard N. Speaight
London, England*

Review of the Exhibition of European Portrait Photography

Presented by Richard N. Speaight, F. R. P. S.

The most cosmopolitan group of personages ever assembled in this city came to town yesterday for two days photographically. The assemblage of European notables, whose names read like the front page of the London Times, make up a collection of European photographic portraiture that has been brought to America by Richard N. Speaight, F. R. P. S., the distinguished London court photographer.

Under the auspices of the Eastman Kodak Company, Mr. Speaight is visiting nineteen of the largest American cities for the



H. M. The King of Sweden

*By Jaeger
Stockholm, Sweden*

double purpose of informing American photographers of the modern developments of the technique of their European contemporaries and of acquainting the American public with the best examples of the art of photography which Europe has produced.

The 160 portraits in the collection, which is described as the most inclusive ever exhibited, were by no means all made by Mr. Speaight. On the contrary, they are the work of forty photographers in ten countries. Although Mr. Speaight's own pictures are more numerous than those of any other single photographer in the exhibition, his principal function in this exhibition was as collector. He visited the studios of these forty photographers, selected their best pictures for the exhibition, and studied their methods so that he might be in a position to report on them to American photographers.



President von Hindenburg

*By E. Bieber
Berlin, Germany*

Incidentally, Mr. Speaight's own portrait was made by the majority of the 40 European photographers he visited so that American photographers might see, with a single subject the comparative work of these men, which leads to the interesting observation that when he was photographed by German photographers he looked German. In France he looked like a Frenchman. In Czecho-Slovakia his pictures appeared to be of a Bohemian. This was an indication that the art of photography is expressive of national traits.

Mr. Speaight's own works include, primarily, members of the English royal family. The Princess Mary, who is now the Viscountess Lascelles, is charming in a group with her two sons, which was made several years ago. The most modern pictures of these two manly boys also appear, although the portraits are so new that they have not been formally published in England.

The Prince of Wales and the Duke of York in wartime appear among the exhibition. Prince George, the King's youngest son, was "created" by Dorothy Wilding, a very successful photographer of women in London. The young man, modeled by the feminine camera, looks every inch "adorable," with his ravishingly clean white naval cap and his boyish face framed against a white background.

A large and excellent portrait of King George V in Scottish kilts is a contribution of Vandyk, who also is represented by a state-ly portrait of the Pope. Queen Mary of England, Queen Victoria Eugenia of Spain, and Queen Marie of Rumania, bear the signature of Bertram Park of London. This portrait of Queen Marie was described by one critic as "looking as if her great American business venture had just failed."

The real royal belle of the exhibition, whose wistfully lovely portrait appears several times, made by several of the photographers, is the Duchess of York, the wife of King George's second son. This charming person, who is the idol of her royal father-in-law's subjects, appears to great advantage, especially so when she is accompanied by her daughter, the baby Princess Elizabeth.

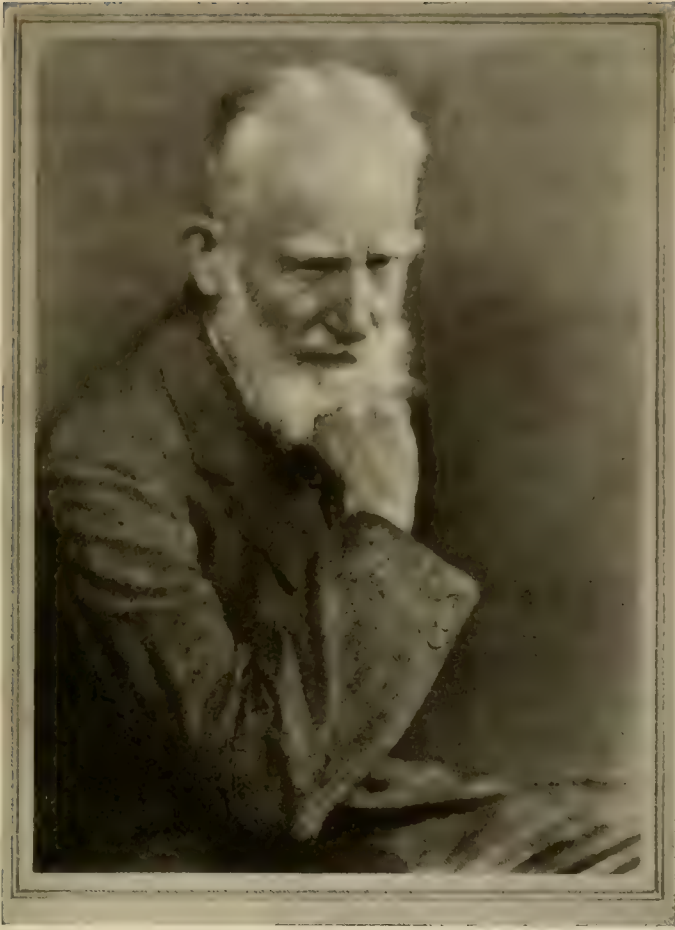
Mr. Speaight made the first picture ever taken of this child, who might conceivably become Queen of England some day, and this infant portrait is in the exhibition. Another picture, when she was two years older, was made by Marcus Adams, the outstanding child photographer of Europe. It is a high spot in an exhibition full of high spots, for the little princess, who seems almost a fairy princess, with her glorious golden curls, is smiling up into the sunshine, with her chin rested upon her arms, in a way that seems capable of more conquests than the entire military forces of her royal grandfather.

Speaight's pictures of the King and Queen of the Belgians are fine work, and the picture of the King has a story besides. It was made within sound of the guns, during the war, when Mr. Speaight was called to the front, and it was used to combat depressing propaganda among the King's subjects entrapped behind the enemy lines.

This whole galaxy of exalted persons, who also are delightful to look at, seems almost too remote from an American city to be true. But three notes in the exhibition tell those who view it that the pictures really are true and not imaginary.

One is President Coolidge, whose face is familiar enough. But Mr. Speaight's picture of him—the only portrait Mr. Speaight has made in America—shows a different President Coolidge from the man who is so well known. This President Coolidge almost, very nearly breaks into a smile.

Another member of the "American aristocracy" who appears is Helen Wills. But she is not so familiar in Dorothy Wilding's portrait, for she does not wear her familiar sun shade, and she appears,



George Bernard Shaw

*By Dorothy Wilding
London, England*

not as the vigorous damsel of the courts, but instead as Helen Wills the gracious young lady who is entertained by London's select.

The third note that has familiarity for Americans is familiar only to those who have attended the exhibition. It is a portrait, by the Berlin photographer Perscheid, of Mr. Speaight himself, whom visitors to the exhibition have seen discussing the portraits with visitors.

The portraits from the rest of Europe are too many to describe, but they are dazzling in their artistry. There is a picture of the Queen of Afghanistan, for instance, by Bieber, the great Berlin court photographer of the pre-war days. Suraja appears as a highly sophisticated lady, of supreme polish; and yet the mystery of the knowing Orient is in her face. Bieber's other most striking portrait in the collection is the President of Germany, old Paul von Hinden-



Miss Helen Wills

*By Dorothy Wilding
London, England*

burg, looking, as one critic described this picture, "as approachable as a barbed-wire entanglement."

The work of the Parisian photographers in the exhibition is slightly disappointing. There is less of the glowing quality in them than one sees in the work of the British, German, Italian, Scandinavian, and central European photographers.

Italy's portraits, more than those of other countries represented, seem to subordinate the portrait figure to the pure artistic rendition. The work of Sommariva of Milan is exquisite for the texture he brings out in flesh and in silks and satins and pearls. His work is almost entirely confined to a soft brown tone.

From Rome, a portrait of Tita Ruffo, the famous tenor, by Braggaglia, is quite modernistic, with a background of multiplied angles and with one shoulder of the figure partly obscured by a hazy effect. As in most of the other countries, the King and Queen of Italy are included among the portraits.

If it is permissible to speak of pictures that are merely pleasing

*The Dutch Child*

*By Marcus Adams
London, England*

as well as of those that are unusually meritorious artistically, comment should be made on the Princess von Bismarck, photographed in Stockholm by Jaeger. This royal lady of the Swedish line of the Iron Chancellor's relatives looks for all the world like a very nice American girl. (We don't call them flappers any more.)

This review can not close until we have reverted to England to mention several more pictures out of the profusion in the exhibition. Yvonne Gregory, a highly artistic photographer, is the wife of Bert-ram Park, already cited for his portraits of royalty. Two pictures by Yvonne Gregory—a still life and a study entitled "The Dancers," have a pure, pale quality that makes the figures seem to have been wrought in glass. Mr. Speaight tells that Mrs. Park gets this effect by pale gray studio walls and even, subdued lighting—but the better explanation seems, to the reviewer, that these pictures are of "the stuff that dreams are made of."

Speaight himself photographed two clergymen, the late Archbishop of Canterbury and the Lord Bishop of Exeter. These fine gentlemen of the cloth were both photographed against black backgrounds that harmonized with their garments in a way which lets their fine faces dominate the respective portraits by sheer spirituality.

Your Own Baby as a Cine Star

An Educational Scenario

By Sigismund Blumann

You have the equipment for Kodacolor and you have recorded the wonderful infant day by day, almost hour by hour, as it wiggled along the floor, on the lawn, as it grew to the entrancing stage of toddling zigzag from chair to chair, bumping its head against the table by the way; with the pet cat and the faithful collie-dog and solus. You are still perpetuating your offspring on celluloid and the wife's and your own interest are as fresh as the baby's charms but your friends are beginning to tire of sitting in a darkened room just to furnish you with the makings of an audience for these pictures.

No one is as interested in a baby as its parents. For many the other folks baby is just a baby,—a human being in the making.

With an audience dwindling to nothing the incentive for showing pictures also attenuates and while you still make baby reels, determined to have a complete record of growth and development, you long for something to do that shall be of interest to others and enable you to again get the thrill of hearing the exclamations of surprise and admiration that come of seeing moving pictures in color. The thrill that can only come from such exclamations when you have made the pictures with your camera and by your skill.

As a matter of fact comparatively little skill is needed. Kodak has seen to it that its old slogan "You Press the Button, We Do the Rest" still holds and about all you have to do is to choose the proper light and start the machine and stop it. You need not even aim carefully for what you see in the finder you will get on the film.

There remains the greatest pleasure of all: The creative possibilities of a self made scenario with plots and building-up incidents that shall really be your own. Add to the human and romantic interest somewhat of educational value and of general interest and you have arrived.

Let us assume that the baby is to be in the play. By all means let baby be the star. You start the picture in the nursery.

BABY SEES THE ZOO

Scene in nursery. Mama or nurse takes the baby from crib and bathes it. Care as to light and detail. Must be outdoors therefore choose warm summer day. Need not be morning. Sufficiently before noon so that shadows will be right. Scene of bathing, powdering, and dressing. Mama coddles baby while nurse is putting on hat and cloak. Daddy comes on scene full of pep and takes baby. All set for a day at the Zoo. Scene changes to garden and the flowers are shown in their gay colors. The faithful dog rushes up and baby coos

at him. Is set on the grass for a short romp with the animal. Up and away. The grandmother and servants wave their hands in adieu.

In the Automobile. Street scenes and familiar buildings of the city. Camera kept going as the auto moves slowly along. Arrival at the Zoo. Park scenes also while in motion. Alighting shows Daddy getting out, helping Mama and nurse with baby to alight. For this have someone work camera.

In the Aquarium. The fishes from Hawaii. Butterfly and other highly colored fish in motion. On a sunny day the tanks will probably offer sufficient of the right sort of light.

In the Zoo. The curious animals shown one after the other and flashes and cutins of baby seeing them.

Homeward Bound. Daddy helps Mama and nurse with child into machine. Baby is fast asleep. The homeward trip by another way. More street and house scenes with local landmarks if possible. Arrival home. The dog greets the homecomers. Grandma on the steps comes forward and takes baby. They all look at the sleeping infant with affection. Dog stands on hind legs to get his share of the love going round. Fade away.

Now all of this is very simple and in the reading rather inane. But try it with your baby, starting from your home and showing your city and see whether your friends will like it or not. The age of the child may determine the details and modify the action.

If you have a talent for stage management you can work in some comedy or even some sentimental episode such as Nurse flirting with Policeman, or exchanging a surreptitious kiss with the Chaffeur as they both stand admiring the baby. The meager scenario as given is but a series of hooks upon which to hang the play. It is devised with the one intention of proving how simplicity and the material at hand can be utilized to good purpose.

This you must know, however, when working in color-movies: You must have the sunlight. The bright sun is as essential as the camera and film. This may discourage you in that it imposes limitations but those who have worked with a Kodacolor for a time will tell you the limitations are not prohibitive and in some ways impose responsibilities on you that save you waste and failure.

I should like to impress on the thousands who are daily going into amateur motion picture photography the need of working with a definite purpose. The material is rather more expensive than for still pictures and failures due to carelessness and lack of definite intent tend to discourage more quickly. Do not invite discouragement for you shall be killing a wonderful pleasure. Be careful. Add to the joy of your hobby the elation of making little plays and of carrying them out. Do things. Do them right. Do them originally. Make your pleasures dependent on your own will and act.

Light Tones

By Thomas Southworth

Continued from the March Issue

Getting back to our subject of Light Tones, we have so far, only reached the point of making negatives, so as to faithfully and fully secure the complete registration of our hypothetical one hundred light tones, either on long or short scale negative emulsions, so that we have lost no detail in either the heaviest shadows of our sitter's draperies or hair, be they ever so black, nor the finest detail in the highest lights of the face or white collar. We now must extend our efforts so as to be able to bring this range within the capacity of our printing medium. Our printing medium is going to determine the extent to which the further shortening of these light units or tones must be carried. Let it ever be borne in mind that we cannot for a moment consider the sacrificing of any of these light tones at either end of our scale. We are willing only to reduce the length of the units so as to bring them within the capacity of our printing medium. If we select a medium of extremely short scale, it probably would be more suitable to say, "steep" scale, such as Regular Velox, we might find it necessary to reduce our light units to a measurement (meaning brilliancy) not exceeding one hundredth part of an inch per unit. By diffusion and corresponding longer exposure, we can do this. On the other hand, were we to select the Aristo Platino of former years, we would find that we would have little further adjustment to make than was necessary to bring our standard number of tones (100) within the capacity of our negative material. But we would probably use neither of these. We would probably use one of the modern papers of intermediate capacity. Whatever it might be, we must make our tests, and get right. The procedure is simple. From a negative which we think is about correct, we make a print on this selected printing medium, giving such paper an exposure and development somewhere near normal treatment. Let us remember that this negative has been selected as having our full one hundred tones, irrespective of the length of such tones, and not one that has had no heavy shadows nor decided highlights, and if we are unable to secure the complete register of these tones in our print, under these normal conditions, without blocking up our shadow detail whilst trying to secure highlight detail, and assuming our negative was correctly timed and correctly developed, it is evident our light units, when making negatives, must be further shortened until this is possible. Obviously, where our set of conditions or correct relationship for complete harmony has once been established for heavy shadows

or black draperies with reasonable brilliancy in our highest lights, we have also provided for all instances where we do not have our full one hundred light tones in our sitting. To the extent, in numbers, of the non-use of any of our one hundred tones of such unit length as we have found necessary for our materials, and controlled exclusively by our diffusing facilities, latitude of error in either timing or degree of development is available. All previous conditions being predicated on perfection, at every stage.

I believe the foregoing will solve at least one of the difficulties of not few photographers, once the principle is grasped. In brief, it's a matter not unlike the job of putting one hundred square blocks in a square box without leaving any of them out, and for which the box may be a little small. If nothing is sacrificed by making the blocks smaller, and the box can't be made larger let's shave the blocks down a bit and get 'em all in. That's about all I see needs to be done, either in theory or in practice. Intelligent diffusion control is all I have found necessary to compensate for the difference in the "length" of visual light units and the necessarily shorter ones our more limited photographic materials are capable of "seeing" unless some of these units are left out of the picture.

SEASON'S MOODS

By Florence Presley

I

*Dull misty rains that form a gloomy screen
Dark Winter's sullen day and bitter night,
Pale noonday sunbeams fitfully are seen
Shedding no grateful warmth or cheering light*

II

*But seasons follow one another's wake,
All dreary days come somehow to a close,
Hearts long for pity even when they break,
And this a kindly Power that guides us knows.*

III

*There comes at last a dawn of lessening pain
Awakening understanding ray of light,—
Spring's early flowers greet the sun again
And blossoming trees present a glorious sight.*

IV

*For Nature helps us thus to bear our loss
Reflecting braver moods of hope and love.
We learn that every life must have its cross
And Faith alone brings comfort from above!*

Taking History and Preserving It

Margery Quigley

The photographs which you are taking now, in twenty or thirty years will be historical material, what historians call original sources.

Of course, not every baby you have recently coaxed to look happy and intelligent will become mayor of the city, nor every girl the writer of a best seller, so that their early portraits must be uncovered; but—neither did the photographer who took the picture of the first baseball team in the United States imagine that one of his prints would have a place in the collection of the great New York Public Library.

The majority of pictures you take, especially groups and street scenes, like parades, and photographs of public and semi-public buildings and parts of factories, will all be immensely valuable at some later date to the man who tries to write with accuracy the history of your city or county.

This statement needs qualifying. The photographs will be valuable to the historian, *if he has access to them*. Too often no one can lay hands upon the desired pictures after a few years. For this reason, that the historian and the student of some future date may be sure of access to all pictorial records, the public library in every town and city, or the local historical society, is trying to acquire and label and preserve all such material as you are printing off now.

Libraries even date and hoard picture postals of the city and pictures clipped from newspapers and local trade organs when they cannot get photographs. Looking over a collection which covers only ten years perhaps, you will be surprised to see the changes such a group of pictures record. The value of old photographs, (speaking historically, not commercially) was illustrated when the new history of Broome County, N. Y. was being written. No material other than word of mouth, the most inaccurate of records, was available from which to obtain the history of a town twenty years old except from the photographs in the files of one of the great industries around which the town had grown up.

A photographer of long standing goes out of business or "cleans up" around his place. What should become of all the old photographs which he no longer wants? They are a priceless gift to the public library's collection of local history and, to tell the truth, to no one else. At the public library the local photographs will be mounted and cared for and exhibited from time to time and loaned to teachers and writers and students to make history in some form or other more vivid.

When Strauss gave a large collection of his masterly photographs of eminent Saint Louisans to the Saint Louis Public Library, he made just this contribution to future history. A photographer with only one one-hundredth of Strauss's skill, in a village of three thousand and can make exactly as valuable a gift in his way to his community. In Cazenovia, N. Y., for example, the library has since the day of its founding brought together and added as events came along, a photograph of every happening of importance in the town, a picture of each of the town officers and other important citizens, of churches and other buildings. They thus have in Cazenovia a photographic record of the last fifty years of the town, a record the envy of neighboring communities with town spirit, but not with photographic foresight.

This statement of the historical value of photographs is a plea for donations by photographers to the local library. The library will not only thank you, but give you publicity and cooperation of unusual sort, in exchange.

USEFUL HINTS ON FLASHLIGHT PHOTOGRAPHY FOR THE NOVICE WITH A CAMERA

By Percy B. Prior

In nine cases out of ten the tendency of the novice is to endeavor to cut the exposure short by chopping the trigger down and then snapping the hand away, so that the trigger can come up in the quickest possible time. If you examine your camera, before it is loaded, preferably, you will find that this action is founded on fallacy. The instantaneous movement of your shutter is operated by the trigger in descending; you may hold the trigger down for half an hour without increasing the exposure by a thousandth of a second. If, therefore, your camera is fitted with a trigger, set your thumb above the trigger and your first or second finger below the camera and perform the gentle squeezing motion alluded to above. The result of a violent movement in making the exposure will be to set the camera in motion—though it appear almost imperceptible—during exposure, and the result of that will be that your picture will be hopelessly blurred. You will probably prefer, wisely, to let your photographic dealer carry out the development of such a collection of photographs as you are likely to make during a family reunion, but a word may be added with regard to flashlight work, which can be quite easily and pleasantly carried out by a novice. Either magnesium ribbon or flashlight powder may be used, and in either case, directions are usually given with the materials concerning the quantities and method of use.

The camera should be set up on a convenient support, and the group or subject found in the view-finder by means of whatever artificial lighting is in use in the room. The powder or ribbon, is then prepared, and the shutter of the camera is set open. The reason for this is that the flash is instantaneous, and it would be impossible to open the shutter at the instant of illumination. Therefore, the shutter is set open, and when everyone is quite ready the flash is ignited. The shutter is then closed and the plate or film changed.

Both powder and ribbon are quite safe to handle in the small quantities and in the manner prescribed by the makers, but it must be borne in mind that powder sends up a sheet of flame at the moment of ignition and no attempt should be made to let off a flash near any piece of furniture or curtains, or indeed, anything inflammable or that is likely to be injured by such a flame. Possibly the safest way, and certainly one giving good effects, is to group your subjects round the fireside and to make the prescribed quantity of powder or ribbon into a loosely paper capsule, and, when all is ready, throw it into the fire. Needless to say, care must be taken to screen the lens of the camera from the direct light of the flash. Where the camera is set up in an open room this is readily achieved by igniting the flash well to the side or in the rear of the camera (actually, the best lighting effects are obtained when the flash is to one side.)

A VACATION RECORD MADE WITH A STILL MOTION PICTURE CAMERA

John Herford Hackmeir

When the wife and Junior demanded that this vacation be spent in a new place we looked for a tenant for the place we owned and which had become too familiar to serve as a summer change. So we picked a remote ranch house in the mountains; a rambling house in one of the pockets of the Sierras. As I am a camera fiend, the descriptions that decided us also inspired me with some mighty pleasant anticipations and I began planning a supply of films for my 3¼x4¼ camera.

Along came Brunton who lives down the block a ways and suggested that if a Memo were taken it would be possible to take fifty views for fifty cents, and that a Leica would give me a negative twice as large at little more than double the cost. Which one was decided upon has no bearing on the story and you shall be your own judge when the time comes for your choosing.

The real point is that twenty rolls of film were packed flatwise and went easily into the overcoat pocket and that gave me about a thousand exposures. The extravagant idea of taking a thousand pic-

tures excited me and actually it became necessary to devise some reason for peppering the landscape with a photographic shotgun.

A record of the vacation. That was the thing. Every spot visited, every day entered with a few pictures. Every person with us or whom we established more than casual contact to be immortalized.

Thought led to counsel and this begat the purchase of a camera of the sort mentioned with a real lens—one that could give sharp impressions at fairly large apertures. Tiny prints from motion picture films need to be sharp and clear. If enlargements are intended for the future, the greater need for a highly corrected lens.

All right. The outfit bought and a notebook ruled and ordered, the scheme broadened to a systematic proposition. An album ruled off so that to each little print sufficient space was allotted for writing caption and record.

That vacation was the finest we ever had. We tabulated the miles with pictures. Every landmark, every town through which we passed, the garages at which we put up the car, the filling stations where we took on gas, even the mean small town officer who tried to tell us we were going over twenty-five an hour are in the album.

Summer is again at hand and the boy has made a bid for my little camera or for one of his own. He has the fever.

If vacations are becoming a cut and dried affair with you and your stay in the country is just a round of get ups, walk arounds, split the wood, buy supplies, ride another rough road—or worse loll on small time verandas to the accompaniment of aimless chatter—if you look forward to summer with dread, try a vacation record. The game will get you.

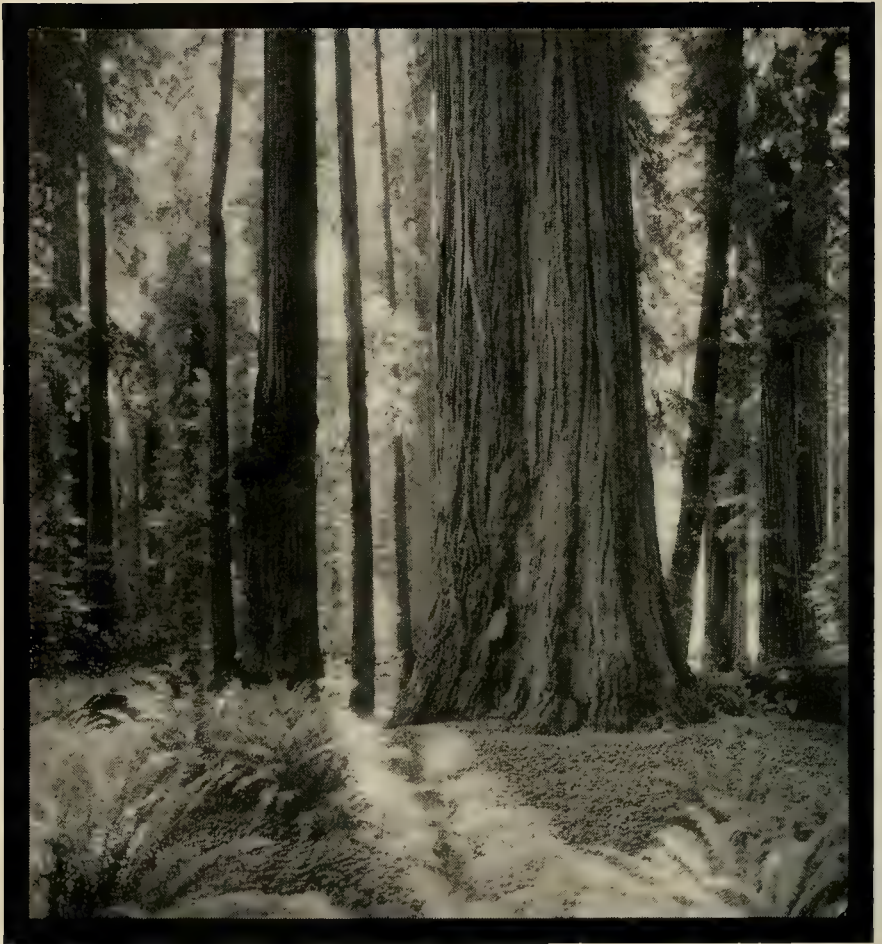
CROWNED WITH GOLD

Iva Reed

Stands yonder little spreading tree,
Her yearly story told,
Beneath her annual load of fruit
Her Autumn crown of gold.

I've watched this tree from year to year,
Her leaves, her bloom; an oath
Of these delicious juicy plums,
Besides—a little growth.

O little tree, it is my prayer,
To feel, when I am old,
I've lived my life as faithfully,
With growth and fruit of gold.



Redwoods near Dyerville, California

Gabriel Moulin

SAVE THE REDWOODS

It took a thousand years for one giant redwood to raise its green standard to the clouds. It took God Almighty to make a tiny seed mature into a living monument. And one unheedful woodsman, mercenary to a money-making lumber magnate, can fell a dozen such trees in a day. The woods, of all woods, peopled by these almost human company, are yours, good people. Let them be chopped down and you may have a few more newspapers, or a few more boards, but never in your lifetime or the lives of your great, great, grand children will their successors arise to give you a living temple in which to expand your souls, shade and a conservation of the water that shall quench your thirst. Their fingers reach into the heavens and bring down the rains for you. Will you save them by your word, by a little activity? Save the redwoods for your children. Save the redwoods.

Pictorial Publicity Photography

WHAT CAMERA IS BEST?

By Leonard A. Williams

State Teachers' College, St. Cloud, Minn.

Illustrated by the Author

Continued from the March Issue

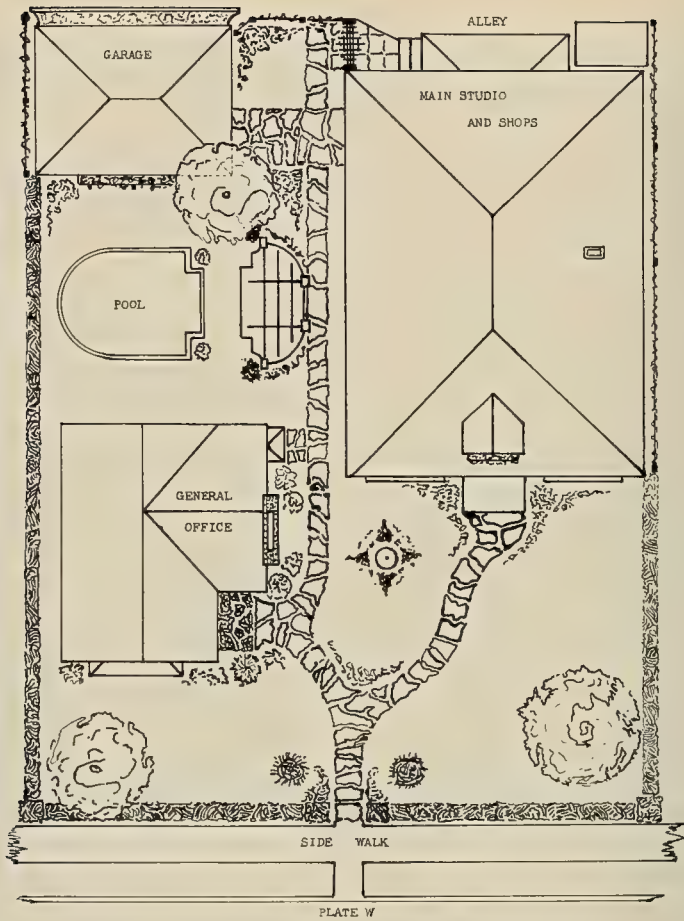
There are many different opinions as to where the best location for a Pictorial Publicity Photography studio should be located. Some workers would have it located in the down-town section on the best street. Others would have the studio located away from the main business district, located in the residence section of the city, not far from where most of your trade will come from. Many questions will come up for and against both of the above-mentioned locations, and it might be interesting to note some of the points made for both sides. Let us see just what the down-town district has to offer.

1. You are close at hand for all meetings with other business men.
2. Show windows can be arranged for display of work.
3. Studios can be located on upper floors of important buildings where people can find you quickly.
4. Ground floor locations are hard to find and are costly.

Now, let us see what the residence district has to offer in its favor.

1. All good business is built from meetings held after an appointment made by letter or 'phone call. A street car or automobile will get you to any meeting faster than you can walk from building to building in a crowded business district.
2. Very little good comes from display of work in show windows, about as much as would come to a life insurance agent who would place in a window the policies his company offered.
3. Stylish, well-built studio buildings, well placed on an average sized residence lot will cost less to build and maintain than the rent would cost in a first-class business district and you would own your own place in a short time.
4. Most residence owners want to be surrounded with beautiful buildings and well-designed and kept landscapes, and never object to art studios.

The residence group has made some fine points, so let us visit one of the new modern ideas in a well-designed set of studios and work rooms and see what surrounds them and what the interiors have to show us that will make our work as a pictorial publicity photographer more beautiful and profitable for those we make it for.



Whether one rides or walks to the studios, exterior plans shown on Plate W, he can not help but stop to view before entering the beautiful grounds, that they offer innumerable possibilities for outdoor settings.

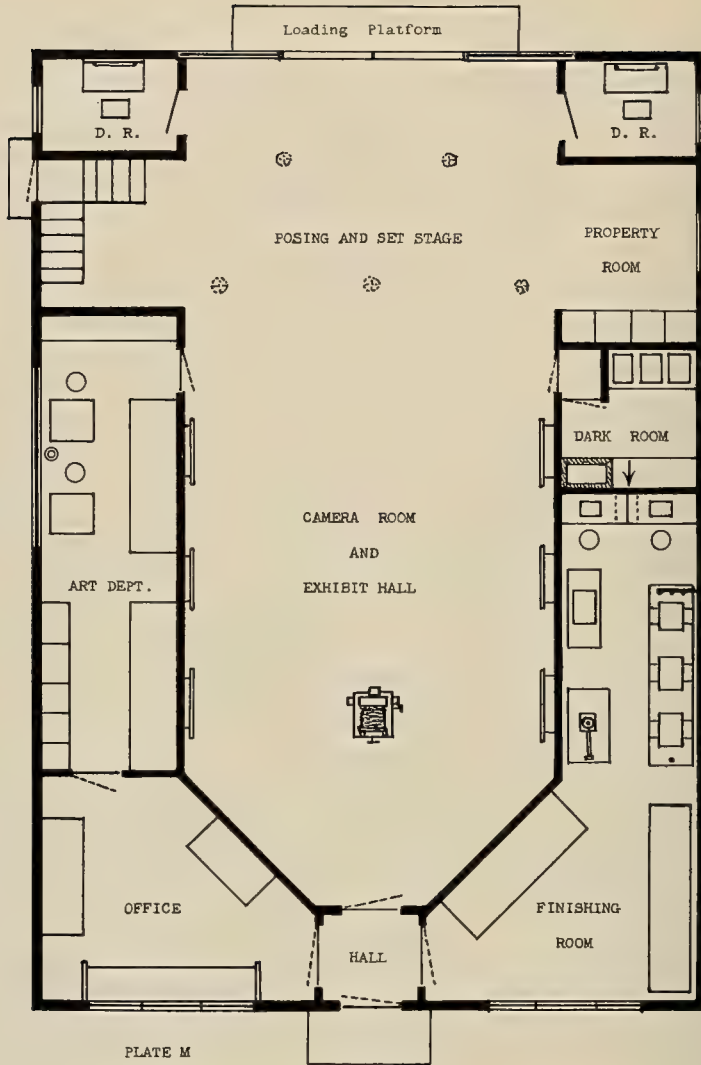
On leaving the main sidewalk to enter the grounds, which are surrounded with a well-trimmed elm hedge, we find the gateway flanked on both sides with two well-trimmed, five-foot Irish juniper trees with several small globe arbor vitae. The flagstone walk leading to the general offices, studios and rear yard has shrubbery arranged near it so that well-balanced locations for outdoor pictures are convenient to get at. Doorways to all buildings are so designed that many different types of pictures can be made of them; even the outside walls of the buildings, which are finished in brown brick with green tile roof, give many fine wall settings which match it beautifully with many different sizes of windows well thought out beforehand for this purpose. In front of the general offices near the corner

of the lot is located a beautiful tall Lombardy poplar tree and, in the opposite corner of the yard, can be seen a tall Colorado blue spruce. Back of the general offices one finds a garage which matches well with the other buildings in design and finish. On the side of the garage wall towards the general offices is a long, narrow window, about four feet from the ground, and beneath the window's edge a well-arranged flower box is fastened to the building. At the corner of the building is a large, well-trimmed elm tree. Surrounded by a heavy carpet of rich green grass is a sunken pool, the walls of which are made of white cement and, growing in the pool of clear water which reflects the surrounding objects, grow yellow water lilies. At each side of the pool and at the end will be seen pyramidal arbor vitae. The beautiful white arbor seen at the end of the pool is designed so that the back wall near the main studio is curved so that group settings can be arranged there. The covering of the arbor is a Dorothy Perkins climbing rose which gives shade and light effects needed at many times in pictures where the reflections from water in pool is wanted. Even the back gate leading to the alley is so designed that the pergola effect can be used many times in pictures. Many of the most interesting pictures for seed catalogues are found in the alleys where the lady of the house and the gardener meet.

THE GENERAL OFFICES

On entering the general offices we find them so arranged that if an office picture is to be made which is to show some special equipment in use it can be worked out very quickly; in fact much more so than going to some office where light and surroundings would damage the selling power of the picture. Every room and window has been laid out so as to show modern office conditions of close-up views used by salesmen and for catalogue use, or on the other hand many pictures for magazine stories can be made in this office studio. In fact the moment a person enters the building he takes on a feeling of knowing that work done by these studios or people will be done right. If one is going to act a part well he has to look the part well if he is going to be classed with the successful in his chosen work. Before going into the main studio and work shops we had better look into the garage and see what equipment is placed there for use in the business. Two automobiles, one a sedan for making business calls and also going for people who are to take part in pictures. This is a very important service to keep up, for it more than pays for itself in the good will it fosters. We also find a very strikingly designed covered truck with the name and location of the studios lettered on the sides. This truck is used to collect materials to be used in the pictures where the company wanting the pictures made has no way to get the materials to you, or on the other hand may not be able to deliver them at the time most convenient for you to work on them.

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Much time, material and good business are lost in allowing the other party to take care of too much of the business you could have done much better than he. If you keep people from breaking into your time that has been planned for a certain way of keeping your working forces running smoothly by the careful use of a truck, do it by all means. In most cases it is far better to go and get goods when you want to work on them and not have them brought to you at a time when you are not able to work on them, and then have them left on your hands for care and storage till the party they belong to can find time to come and get them. It is a good plan not to have goods around a studio one minute longer than you need them, remember that.

THE MAIN STUDIOS AND WORK SHOP

The main studios and work shop may be entered from the front or at the side door near the garage. There is also a large sliding door in the rear of the building at the alley. Let us enter at the front and see what happens. (See Plate M.) On closing the large three-quarter glass door behind us as we entered the building we found ourselves standing in a very beautiful little hall. The walls are finished in a deep dove gray color and the woodwork done in oak stained green and rubbed with white lead, which gives a delightful effect when the ivory-colored light in the ceiling is lighted; one seemed to take on a restful though snappy feeling from the atmosphere surrounding you. Three doors are lettered with gold letters edged in black; one reads Office, another Finishing, the last one Camera Room and Exhibit Hall. We have come from the general offices with directions to go to the camera room and watch work being done there, so let us enter that door and see what is before us. One would not suspect from the shape of the building from the outside to find the long, beautiful oval arched ceiling that we found above us in the camera room and exhibit hall. The ceiling came down to a wide moulding about eight feet from the floor, and at this moulding line three screened-in lighting fixtures were set out from the wall so that smooth lighting effects fell on the many wonderful pieces of work exhibited on the walls. The room was finished in a rather pleasing way, we found, for it had to be an exhibit hall and camera room at the same time, so wall colors must be used to give the best conditions at all times. The ceiling and side walls were coated with an olive green color of Craft Texture paint, not too rough, but of a texture that blendings of light and shade effects gave a rather interesting pattern or design to the finish. The woodwork was finished in deep ivory enamel in rubbed finish. The lights from the side walls over the pictures and from one or two floor lamps at the end of the hall gave an appearance to the room of a little theater. The soft lighted effect the large dark green rug in the center of the room, the comfortable chairs and the sweet music coming from the large concert Victor machine put one in a mood where only perfect work could exist, if there was anything in the soul of the photographer that craved only for the best within him to start with.

At one end of the camera room we find heavy velour curtains hung, which opened without any noise from their center to the sides of the room. This gives us a view of the posing and set stage. One is impressed with the amount of safe, even light that comes from five 1000-watt T-type globes that are so fixed behind tilting reflectors that drop from any depth from the ceiling to get the lighting effects needed. Movies are made with only two of these lights that give even-timed negatives, where the F:1.9 lens is used in Model A Cine

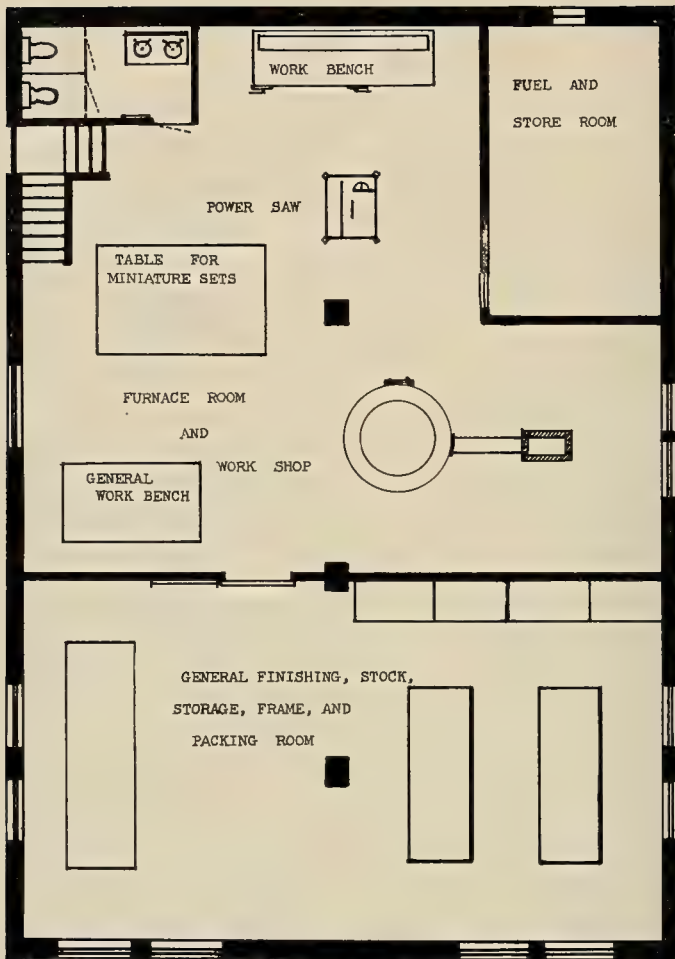


PLATE E

Kodak. The industrial films are worth looking into nowadays if one wishes to do some fine pictorial work for the advertiser of most any make of goods. At each side of the stage floor is placed a property room where lights, backgrounds, furniture, etc., may be placed until needed. At each side of the stage floor will be found well-furnished dressing rooms. One of the big features of this stage floor is the large sliding doors which open at the back of the stage to allow trucks that bring goods to the studio to be photographed to unload their goods with very little trouble. Even machinery of large size can be handled, and the automobile can be run right on and have a real family party right in the dead of winter. Interior or exterior sets can be made up on this stage much as they are on the modern movie stage, where pictures expressing any time of the day or night and season of the year can be made into beautiful pictorial publicity photographs to

be used in magazines, books, newspapers and posters. One of the fine things about this modern type of studio is that people who want pictures made for some certain time of the year or in some certain part of the world, need not go to that place with all the expense attached for the making of that kind of a picture, fake sets are made which give just the effect needed for the background and surroundings much better in many ways than the real location could for the effect wanted. It has been proven in many cases that people do not know the difference from the real and the fake in pictures. We call this camera painting nowadays where the painter in oils called it ART and got away with it for a long time. In fact he is still at it and doing a fine job, but bless his heart he has to keep awake all the time to put naturalness into his work that the camera has no trouble in putting into the real sales value of a picture.

Shadow of Water

By Verne Bright

I

*Day's campfire dies
To a mouldy ash,
The arrows of dusk
Hiss and crash*

II

*Against the moon—
On whispering foot
The cougar carries
His crimson loot*

III

*Along the trail—
With a sound of drums
And booming viols
The ocean comes*

IV

*Along the beach—
Against the sky,
Lipping the wind,
A ship swings by*

V

*With skysails set—
In the blue night
The shadow of water
Glistens white.*



MEDAL PRINT
Advanced Class
Dr. Max Thorek

CAMERA CRAFT



APRIL

ADVANCED CLASS.



SECOND: *Baroness M. Chiarri*
FOURTH: *Karl Burgersdofer*

THIRD: *Dr. L. C. Davis*
FIFTH: *K. A. Grout*

ADVANCED COMPETITION

April

Edward Alenius
Dr. Albert J. Avonsen
Karl Burgersdorfer
Heinrich Carlson
Baroness M. Chiari
Albert Cohen
Miss Helen Duane
Harry C. Dutton
Charles Eaton

Mrs. James Elbright
Irving Farbach
K. A. Grout
O. Hegenbaum
Ned Hungerford
L. Inman
Dr. M. J. Ivens
H. S. Kaito
Dr. Eldridge Knight

K. Matsuki
M. A. Ostromski
Dr. Olaf Olafson
William R. Ordway
M. L. Patrick
Franz Pfennigbauer
John Skara
Dr. Max Thorek
W. A. Watson



MEDAL PRINT
Amateur Class
S. Yamane

CAMERA CRAFT



APRIL



AMATEUR CLASS.



SECOND: *H. Y. Hara*

FOURTH: *Walter E. Woestman*

THIRD: *Anne D. Kyle*

FIFTH: *O. Ikuta*

AMATEUR COMPETITION

April

C. d'Abruzzo
Y. Akiyama
J. D. Ballantyne
R. A. Barber
Miss Emily Barker
Alec Blackie
Miss D. Brainard
Dr. F. W. Burcky
A. W. Clark
Mrs. M. Collison
O. W. Conrath
Henry Copeland
J. A. Crapiola
Dr. L. C. Davis
C. Z. Draves
Mrs. W. F. Eldridge
Wm. H. Finck
Frank J. Gill

George G. Graybill
H. Y. Hara
P. Roderic Irwin
O. Ikuta
P. E. Jewell
Miss Iona D. Jones
M. Kawai
H. Kesselar
Miss A. D. Kyle
C. E. Lamphere
Robert Lyons
R. Martin
E. Marttiita
A. K. Mehl
Hok Juey Mook
William Narahara
Leo M. Oestreicher
E. P. O'Rourke

Dr. J. B. Ochsner
Y. Osada
Claude Overholt
Miss Mary Powell
R. E. Price
Mrs. C. B. Retter
Miss Violet B. Royer
E. G. Royer
J. O. Sprague
Frank Toy
T. K. Tsukane
M. Tyrell
M. H. Whipple
Walter E. Woestman
Dr. E. B. Woolfar
S. Yamane
Paul Zammit
Z. L. Zender



Coming

Sigismund Blumann

*Oh mother mine! Though gone before
Into a better life, I know,
Your presence moves my mood tonight
As by the waning firelight
I sit and smoke. The rude winds blow
Outside and rattle at the door.*

*The logs have settled to a ruddy glow,
A silence broods within the room
That weights the shadows, and I feel
Your presence on my being steal,
And you are here, I feel, I know.*

*I know that you are here. I know.
Nor sadness, fear, or vain regret,
Can change the bittersweetly sweet
Of times like this when we can meet.
I would you were alive, and yet
While listening to the cold winds blow*

*I would not have you live again
To be by that much less a saint;
Nor have you, for my selfish mood,
Resume your earthliness, though good
As God you were. Be mine the pain*

*Of missing you in the accustomed spot
Where I was wont to find you every day,
When work was done, and to the quiet
home
Your only child came back. I'll roam,
As I have roamed, o'er many a rugged way,
Till some day it shall be my lot*

*To lay aside the wanderer's stave,
The leather of my soles sorely out-
worn;
A wayfarer too tired to bestir him more.
If then you hear a knocking at your door
And think it wind or traveler forlorn,
It shall be I a-rapping on the grave.*



Association News

JOHN R. SNOW, Mankato, Minnesota, *President*
CHAS. AYLETT, Toronto, Canada, *1st Vice-president*
D. D. SPELLMAN, Detroit, Michigan, *2nd Vice-president*
GEORGE STAFFORD, Chicago, Illinois, *Treasurer*
C. W. HOWSON, Minneapolis, Minn., *Chairman Commercial Section*
PAUL TRUE, New York City, *Chairman Manufacturers Bureau*
L. C. VINSON, 2258 Euclid Ave., Cleveland, Ohio, *General Secretary*

CONVENTION DATES Buffalo, Week of May 20th

Convention

General Secretary L. C. Vinson announces that Mr. H. I. Williams of New York City, one of the leading photographic illustrators in the country, has consented to appear on the National Program.

Mr. Williams will give a talk and demonstration on the modern art movement and its effect on photography both portrait and commercial. He will illustrate his talk with lantern slides and then demonstrate as to how some of the interesting and unusual modernistic effects and backgrounds are secured. This talk will be of interest to everyone.

Mrs. W. E. Dobbs, Vice Chairman of the Commercial Section, will give an illustrated talk on how the photographer can help in promoting advertising publicity and sales promotion.

Mr. Dobbs, as head of the photographic Department of the Buick Motor Company, is called upon constantly for work along this line.

Every commercial photographer can secure from this talk of Mr. Dobbs' many ideas that will open up new markets whereby he can not only increase his sales but make his work far more effective than ever before.

The following arrangements have been made for evening meetings during the Convention:

Monday Evening will be devoted to the President's Reception. Instead of having the cut and dried stereotype reception and dance, the Buffalo Committee has promised that there will be something new and

something different planned for this entertainment feature.

Tuesday Evening will be devoted to an Advertising meeting under the direction of Chairman George Harris. At this meeting will be given a very complete report of the program of the Advertising Campaign to date and opportunity will be given for a very complete discussion by the membership so that questions can be asked covering every phase of the campaign.

All members of the Advertising Committee, as well as the staff of our Advertising Counsel, the Millis Advertising Company, will be present to answer questions.

Wednesday Evening will be devoted to the annual dinner and business meeting of the Commercial Section. At this meeting plans will be discussed for the conduct of this Section during the coming year, the Commercial School and the election of officers.

Thursday Evening will be devoted to our banquet.

Convention Film

Secretary Vinson announces that there are three 16 m.m. films and one standard size film available. They are now booked up for three or four weeks in advance.

Traveling Exhibits

The same thing applies to our Traveling Exhibits. The demand for these exhibits is increasing rapidly and it is necessary for the secretary's office to have the request in at least six weeks to two months previous to the time they are wanted.

Every day evidence is presenting itself at Executive Headquarters of the P. A. of A. that the tide is turning in favor of our National Advertising Campaign. It must be bringing results when photographers from London, England, Paris, France, and Cairo, Egypt, write in and want to join so as to secure the benefits of the new Commercial Service.

In one mail, 165 requests were received for the new portrait booklet, "The Story Your Face Tells." Requests for these booklets have come from almost every civilized country on the globe. Several colleges and schools have written in asking for a quantity of these booklets for use in class study.

The Fiftieth Anniversary Committee Meets

On February 8th, at Cleveland, Ohio, the following committee, which constitutes the body in charge of the plans for the Fiftieth Anniversary celebration of the National, met and carried on to some purpose: Charles Aylett, chairman; Tessie Dickerson, Emme Gerhard, James M. Caufield, L. C. Petrie, Mose Grady, H. E. Voiland, John Lavecchia, James E. Reedy, Charles Abel, and L. C. Vinson.

After Mr. Aylett had called the meeting to order he explained that as our association had been founded in 1880, this coming year of 1930 would bring its fiftieth anniversary and that the assembly was called to develop plans for a fitting celebration thereof. Much fruitful discussion of ways, manners, and means ensued and the following is a brief summary of the more important conclusions.

It was decided that subject to a definite selection of date a Photographic date be established to be called Fiftieth Anniversary Week, and that the time be somewhere within a month or so previous to Mothers' Day.

At Mr. Vinson's suggestion the advertising committee was recommended to hold a contest, the subject for which should be "The Most Typical Mother in America." The utmost efforts to be put forward in publicity and propaganda to carry the contest over with brilliant success.

This being the Golden Anniversary, golden stickers are to be supplied to carry a picture of Whistler's "Mother."

On discussion of the advisability and possibility of holding at least one other in addition to the main national convention, it was brought forward that an added assemblage in the central and in the middle western territory would succeed in every way and increase the strength and prestige of the association and through that accretion and influence enable it to accomplish more good to all members.

Mr. Reedy advised that if there were three or four conventions in the plan practically all the manufacturers, he felt certain, would exhibit in at least three of the cities, and many of them on the west coast as well. At which point Mr. Aylett stressed the imperative need of action and insistence on the fulfillment of the need of large, representative, and adequate representation, not only from our own membership but from the professionals of foreign countries. Amateurs, too, are to be invited.

The motion to award medals carried unanimously, which medals were to be in the following classes and of the following sorts:

PORTRAIT CLASS—Gold medal for the best child picture; gold medal for the best woman picture; gold medal for the best man picture; gold medal for the best group picture.

COMMERCIAL CLASS—Gold medal for the best print in the illustrative group, including fashion and still life; gold medal for architectural, which would include interior and exterior work; one for general work, which would include ordinary straight commercial work, industrial, etc.

FOREIGN—A gold medal to be awarded to the best photograph, regardless of classification from a foreign exhibitor. Canada is not to be considered a foreign country.

AMATEUR—A gold medal to be awarded for the best pictorial print exhibited by an amateur. Invitations for this classification

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would go to the members of the Pictorial Photographers of America and any associated club.

Pertaining to this matter it is proposed to send out a special invitation form to all members amateurs and foreign societies inviting them to exhibit and furnishing a label to be pasted on the back of each print which will read:

"I hereby certify that this print is the work solely of employees of my studio, as follows: Operator, Darkroom Man, Retoucher, Printer, Name of Studio, Proprietor. Address. In each case name to be given. All prints for competition should be sent in for judging at the first convention of the series, where and when they shall be passed upon by a competent jury. The efforts of this jury shall be to establish quality by their selection as above quantity. The accepted prints to be shown at all the conventions."

From the following list of suggested

speakers the reader will gather that the program will be covered by the best talent from all parts of the land.

As a whole everything looks fine and every indication tends to an assumption that the golden jubilee will be a golden opportunity for photographers to give and get, to teach and learn, to offer and receive pleasure and the wherewith of profit.

Here is the list of suggested speakers. Form your own conclusions and as the impulse is on you, make the resolve to attend a fixed intention and a present plan.

Walter Dickson, Toronto, Ont.; W. R. Wallace, Huntington; Walter Seeley, Hollywood; J. L. Rivkin, Tulsa, Okla.; Paul DeGaston; Max Autrey, Fox Film; Al Buehman, Tucson, Ariz.; Lejaren Hiller, New York City; Alfred Cheney Johnson; Guy Reid, Fort Worth, Texas; Louis Dworshak, Duluth, Minn.; Ruth Harriet Louise.



Master Photo Finishers of America

Fred Mayer, President.....	Box 762, Portland, Ore.
A. J. Cunningham, Vice-President.....	102 Liberty St., Utica, N. Y.
Fred B. Fountain, Treasurer.....	435 Main St., Middletown, Conn.
Guy A. Bingham, Executive Manager.....	Box 1020, Rockford, Ill.

Territorial Vice-Presidents

South-Western States: W. F. Honnen, Box 116, 809 So. Flower St., L. A., Calif.	
North-Western States: Claude Palmer.....	215 Swetland Bldg., Portland, Ore.
Mid-Western States: E. V. Wilcox.....	Scotland, S. D.
North-Central States: John H. Seamans.....	7052 Jeffrey Ave., Chicago, Ill.
Central States: Wm. Burton.....	216 N. Kirkwood Rd., Kirkwood, Mo.
South-Central States: John H. Hammond.....	Box 650, Meridian, Miss.
South-Eastern States: Elon C. Robison.....	115 Third St., N., St. Petersburg, Fla.
Great Lakes States: R. J. Wilkinson.....	125 Michigan Ave., Jackson, Mich.
Dominion of Canada: S. C. Atkinson.....	1924 Rose St., Regina, Sask. Can.
Central Coast States: Walter W. Hicks.....	3825 Georgia Ave., Washington, D. C.
New Jersey—New York City: Jacob Brandfon.....	146 Greenpoint Ave., Brooklyn, N. Y.
New England States: Cedric G. Chase.....	53 Moody St., Waltham, Mass.
Mid-Eastern States: M. J. Koch.....	535 Penn Ave., Pittsburgh, Pa.



Fred Mayer A. J. Cunningham Fred B. Fountain Guy A. Bingham

HERE ARE YOUR OFFICERS

If you attend the conventions regularly you know them in person. If this is your first sight of their faces you will be impressed by the aggregate of manly beauty. Tux Cunningham defies reproduction even as he defies imitation. Solomon in all his glory—you know.

Camera Sales Make Your Business

You never made a dime from lunch boxes yet they are taken on outings. You never printed a photograph from ferns and wild-flowers, yet these are brought back from picnics.

Your prosperity depends on adding a camera to the outdoor outfit. Your existence depends on the exposed films made with those cameras. Every manufacturer of cameras is the layer of the cornerstones of your establishments. Every camera salesman is your dearest friend or should be. Negatives do not make your dollars. Cameras do.

The people who already own cameras should be stimulated to using them, but that is comparatively easy. They have a certain amount invested in a camera and are more or less willing to use it. All you have to do is to waken a passive mood, excite a latent energy.

But if your field of activity is to be enlarged, if you are to grow you will have to make new photographers. The mass who have no camera are your prospects. They are waiting to be made into customers. Go get them. Sell them a camera.

It seems to me that we finishers are in the red-lit room so long we have forgotten what sunlight is like. We smell the hypo so much that the scent of violets has ceased to exist for us. We are so busy getting and holding our accounts and watching our competitors that we are deaf, blind, untasting, obtuse of smell to the taste of new business, the smell of created increment, the sight of original effort, and so forth.

Sell the world a camera and the world is your customer. If every man, woman, and child above ten years of age hasn't at least a box camera it is partly your fault, and mostly your loss.

And so, with a wisdom that we do not appreciate at its full value, your association is making Picture Week to be Camera Week.

You have received letters and blanks, order forms and circulars on volume prices for cameras, on ways of getting the volume prices even though you cannot use large quantities. Have you read this literature?

The foundation of your business is the camera. On what are you building the edifice of your hopes? If on dreams, you will wake to a drab morning. For the love of Mike wake now and be business men! You have no competitor in your own line but every dollar diverted from the purchase of camera or supplies may be the dollar that should be yours.

If I were actually a Photo Finisher and could afford the trick I should be tempted to give away ten thousand cameras every year. Next to giving them away is the perhaps, better possibility offered of selling them at a price that is less than normal. One Ice Cream Soda less a day, or package of gum foregone each day, cigar less for a week and the price of camera is saved. Tell 'em. Sell 'em. A million dollars lie stacked up in every city waiting for you to take what you want. But you must bid for it.

Sounds like strong stuff but the strongest part of it lies between the lines. Even one of you in the degree of your need and understanding will get it as it comes. But while you ponder fill in the order blank and get your supply.

* * *

From the President to the Members

This is Ed Webb's first official letter to the members of the Northern California Division of the Master Photo Finisher Association of America, of which division he is now president. It rings true and very like the man. You will like it as you must like him. He wears well and becomes more likeable with time, instead of less.

Greetings:

A drive is on for new members—let all get busy during the quiet season so each member obtain at least one new member before our next meeting.

The entire effort of our Division Members at the present time must be in one direction—that of building up membership, thus building up strength.

When this has been accomplished, which I hope will be very soon, then let us take up other matters and endeavor to get our several districts functioning.

For one thing, there's our prices. Our prices are not the same in all districts.

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In some sections there is a bad feeling created whenever members go into another's district and operate under a lower price list. The only remedy for this, and it should be done at once, is for the outside member to work under prices adopted by the members in that district.

Another subject to be taken up is, that where there is a member in a small town, outside members should not solicit trade from a store in that member's town without his consent. **THIS A PROTECTION THAT THE SMALL TOWN MEMBER SHOULD HAVE FOR A MEMBERSHIP.**

Then there's the bad account question. Members running accounts that prove worthless, should notify our secretary,

who should at once send out a warning to the members. Let it be our policy not to accept new accounts in such cases.

These questions are going to cause some discussion and I hope many other questions will come up at our next meeting. I would like to hear from each of you—just a frank personal letter giving your ideas as to how to benefit our Division. Let me know what matters you would like to have discussed.

But, Fellow Finishers, most important right now is the matter of new members, and let me hear from you.

Yours very truly,

EDW. C. WEBB, JR.



Pacific International Photographers' Association

Embracing Alaska, Alberta, Arizona, British Columbia, California, Hawaiian Is., Idaho, Montana, Nevada, Oregon, Utah, Washington.

President: George W. Derbfus.....129 Twelfth St., Oakland, Calif.
Vice President: Ralph Young.....419 Sutter St., San Francisco, Calif.
Secretary: Claude F. Palmer.....215 Swetland Bldg., Portland, Ore.
Treasurer: S. Walters.....Bushnell Studio, Seattle, Wash.



Behold Your President

This is him. Fie, fie, Mr. Proofreader, I fooled you that time. George W. Derbfus. Himself, in person. Geordie to his intimates, and everyone who knows him is his

intimate, for he is one of that sort. A great mixer, a genial, good fellow, with a ready smile, not all cut and dried like in this picture. Shoemakers wear the worst shoes, the baker's children are in want of bread, and the photographer always gets a bum deal when he has his picture took. Especially when another photographer takes it. Thus competition doth make libelers of us all. Anyway this is a fine portrait of George's eyes, nose, coat, collar and necktie. The ensemble is a speaking likeness. And to be fair to the portraitist, we suspect George took a hand in retouching his mouth to suit his own fancy. Too fancy. But to leave that mouth now and then and return to George himself, he is your president and he is going to expect you at the convention in August. Unless we are mistaken in your feelings you want to meet him again. Fine. All together now. San Francisco, August Twenty-eighth, Twenty-ninth, Thirtieth. Thank you.

CONVENTION AT SAN FRANCISCO
August 28th, 29th, 30th, 1929

The Coming P. I. P. A. Convention

On the hinges of time the old year has been turned over to the past and the new year with a shining countenance confronts us. The convention to be held in San Francisco casts its shadow before. Not shadow though, but light. It is going to be a great affair and George Derbfus says that all the energy he has and the assurance of unusual support from the membership

shall work for a convention that shall leave its mark on the history of the association. He has taken nationally experienced men into his counsel and is studying previous events for the purpose of borrowing, eliminating, or improving on former ways and means. Keep the 1922 convention in mind at least once a week every week, and form your resolution to attend even this far in advance. Big doings, big show, big men coming.



Ye Editor Retaileth Neues of Ye Profession and in Quaint Italics Titillateth Ye Sphynx with Hys Quill



When Hofmeister Mounts His Steed

Ride a Cock-horse, Give a Man a Horse He Can Ride, and other inspiring titles come to mind as we view the genial western manager of Agfa Ansco galloping to Banbury Cross. Or perhaps this is Pegasus who can soar to the clouds. From the amount of gallivanting Mr. August Hofmeister has been doing in the past few months the winged horse of Thrace—was it Thrace, ye classic scholars?—

should serve him in time to come. Horse or no horse, Agfa Ansco is moving wherever Gus has been and will be found selling where he goes. But, in all seriousness why label the neck end of the animal Ham?

Chattanooga Association Formed

Thanks to the courtesy of Arthur Salomon, secretary and treasurer thereof, we are informed of the organization of professional photographers in the city of Chattanooga, Tennessee. This consists of portrait and commercial branches. Matt Brown, of the Stokes Commercial Photo Company, was unanimously elected president; Neil Watts, owner of the Watts Studios, vice president, and Arthur F. Salomon, manager of the commercial department of Englerth's, secretary and treasurer.

When Moulin Makes a Picture

Several readers have commented on the beauty of the redwood pictures we are running and it came home to us that of the hundreds of such scenes we have had before us, none, somehow, carried quite the appeal of these by Gabriel Moulin. I was borne in upon our consciousness that a Moulin print is not only a thing of beauty but has an evasive quality that makes it reproduce without loss of its charm. That is the mark of mastery.

Speaight Lecture in Atlanta

Having received a cablegram from London that the annual Royal Leves have been postponed on account of the King's health, Mr. Speaight is able to prolong his stay in the United States and so has found it a pleasant possibility to schedule an additional showing of the exhibition in Atlanta, Georgia, on April 2nd and 3rd in the Hotel Biltmore. We who have seen the show and heard the speaker are in a position to congratulate the Atlantans. The exhibition is institutional and Mr. Speaight is a splendid lecturer and a real fellow.

Photographers Honor Richard N. Speaight

On the evening of March first, some forty of the leading photographers of Northern California, gave a dinner in compliment to Richard N. Speaight, who had that noon completed his lectures and exhibit in San Francisco. The place chosen was the unique and picturesque Julius Castle, an inn perched on the rocky abutments of Telegraph Hill and overlooking the bay.

The party assembled at the St. Francis Hotel at an appointed hour and were driven to the place of entertainment, where it was found tastefully decorated tables had been arranged. Mr. Speaight was placed at the head and the most charming ladies were put on either side of him. How appreciative he was of his immediate neighbors was shown in one remark made during his brief and witty talk later in the evening, to wit: "There is one feature of this evening's gathering I shall carry away with me." At which someone cried, "Which one?"

Mr. Speaight has a sincerity and directness and with the usual British poise, so approachable a personality, that all were charmed. Throughout the evening, Sigismund Blumann, who officiated as toastmaster, poked fun at him and at the English. The slowness of grasping a joke, was of course, brought up, and a story was told (improvised by Mr. Blumann, no doubt) that Mr. Speaight had resolved to redeem the British sense of humor by laughing heartily at anything he could not understand. Needless to say the guest of honor refuted these imputations by a

spontaneous wit that turned the laugh upon the funster. Said he, "You must confess I have in a short time become a thorough American. I smoke cigarettes, chew gum and drink this," at which he raised a glass of water.

It was a thoroughly informal and intimate affair, this dinner, and if our guest carries with him a part of the good feeling that went out to him, we shall remain in his memory as a pleasant group of fellow professionals.

Los Angeles Commercial Photographers

The last meeting of this body was in the nature of a get-together dinner followed by a business session in which collective advertising was discussed. It was conducive of so much enthusiasm that beyond a doubt tangible things will result.

The exhibit for the national convention at Buffalo was decided upon and the members were requested to bring the best they had or could produce to the next meeting. As a stimulus and to put all in the exhibiting mood it was planned to give local shows of prints in some of the galleries.

All of which sounds mighty encouraging. An organization that finds time to rest from the discussion of ethics and formulating of laws to govern the other fellow and does some practical good work, may be said to be functioning.

Southern Oregon Association

The Photographers and Photo Finishers of Southern Oregon met at the Hotel Medford, Friday, March 8th, with a banquet at 6:30. A business session was held following the banquet at which an organization was perfected of a federation to be known temporarily as the Photographers Association of Southern Oregon. A. E. Peasley presided as temporary chairman, and A. J. Anderson as temporary secretary. Election of officers for the ensuing year was then held with the following result. P. A. Brainard of Grants Pass was elected president; Jack Swem of Medford, vice president and A. J. Anderson, of Medford, secretary-treasurer.

The committees appointed by President Brainard were as follows: Constitution and By-Laws, C. C. Darling, of Ashland.

chairman; Frank Patterson and A. J. Anderson of Medford. Commercial, B. R. Harwood, Medford, chairman; May King Conradi of Klamath Falls and A. J. Anderson of Medford. Photo Finishers, Jack Swem, Medford, chairman and C. C. Darling of Ashland. Portrait, J. Vern Shangle, Medford, chairman; Mrs. C. C. Darling, Ashland and A. E. Peasley of Medford.

The next meeting of the association will be held in Grants Pass at the call of the president. Those present at the meeting included, C. C. Darling, Ashland; May King Conradi and Henry Conradi, Klamath Falls; P. A. Brainard, Grants Pass, and the following from Medford; B. R. Harwood, Mr. and Mrs. Frank Patterson, Jack Swem, Mrs. E. H. Jones, W. A. Gunter, J. Vern Shangle, A. E. Peasley and A. J. Anderson.

Allen Young Attends Beattie School

In a letter just received we learn that our vice president is enjoying and profiting as one of the enrolled students at the Beattie Hollywood School. He says that the number and novelty of lighting schemes shown in a day is a complete course in the modern and unusual and that each day is as rich in material. Here's hoping the students spread the good tidings and that lighting may become a common art in the furthestmost corners of these United States.

Chet Coffey

Having sat in committee many times with Chester M. Coffey, having never dreamed that Chet carried so dignified a name under his affectionately known and genially carried Chet, and having marvelled at his fighting son-of-a-gun's nature, we read what Spokes, the Rotarian organ of Portland, Oregon, has to say about him and understood everything.

The sketch begins by stating that he is of the 1843 vintage of Oregonians, which would make him about 86 years old. My! But he carries his years well. That his grandfather came across the plains to Oregon in that year when there were only about 400 white people thereabout. Then follows the paradoxical statement that Chet was born in 1887 on Howell Prairie near Salem.

It seems Chet had a roving and versatile

nature. Cartoonist, musician, photographer, portrait and commercial, photo finisher, and farmer. This is a wide experience and makes for a rounded manhood.

The Rotarians acclaim him as one who lives and works true to the ethics of the organization. We can add to that something closely related to his actual business and personality. He is a square shooter, an out-spoken partisan for the side he thinks right, a warm-hearted humanitarian, and a general, all-around good fellow. We like him and have yet to meet any who do not. Now, Chet, get up and make a bow to your audience. Mr. Crain collect a dollar from Chet for getting up sideways.

East Bay Photographers' Club

On the evening of February 19th, at the Ole Virginia Inn, the congenial members of the E. B. C. P. C. met, ate, discussed, and concluded. All of which activity led to the resolve that the annual Past President's Night be held on March 19th. This is an event in the organization routine and a large attendance is assured.

M. C. Voorheis of San Jose

After an illness of many months, M. C. Voorheis, who was with Bushnell's of San Jose for thirteen years, is once more on his feet and able to enjoy life. In his present perfect condition the itch for photographic activity is upon him and we may expect to see a connection formed that shall bring Voorheis once more into the profession.

Information Wanted of S. H. Bobinchak

Mr. J. H. Brenenstul, 47 Kearny street San Francisco, California, desires to locate S. H. Bobinchak for whom, it is asserted, there are out three warrants, one for forgery, one for defrauding an innkeeper and one for theft. It is stated that the accused travels in his own Willys Knight with his wife, a well educated English woman. Bobinchak is described as about five feet two inches in height wearing heavy lens glasses and having a net weight of 220 pounds. He carries his own equipment, circuit camera, banquet camera, and four Perkins lamps. Is a smooth talker and makes friends easily. Specializes in convention and banquet pictures.



PHOTOGRAPHIC DIGEST

Edited by H. D'ARCY POWER, M. D., F. R. P. S.

Practical Hints on Development Papers

Under the signature of Aura a commercial photographer in large business writes a valuable article on the above subject (B. J. P., Aug. 5, 1928) I can only give one excerpt that embodies my own experience and practice:

"A problem which only strict methodical working can overcome is the making of prints intended for sulphide toning. My own method put in a nutshell, is (a) to avoid underexposing the print and forcing development; (b) use a developer with at least half a grain of potassium bromide to the ounce (c) fix in the ordinary way, and before turning on the white light, put the prints through a second fixing bath for five minutes; (d) wash well and bleach each in ferricyanide and ammonium bromide; (e) avoid disturbing the sediment in the sulphide stock bottle when drawing off sufficient for a working bath, and never use the last four or five ounces of stock solution, which may have a greenish tint in it; (f) the washing after toning to be thorough and the prints just passed through a bath composed of acetic acid (commercial), half an ounce, water two gallons, to prevent scum forming on the prints. If there is any discoloration of the whites it can be removed by placing the dried prints in a bath of hydrochloric acid one in forty, followed by a thorough washing.

A New Panchromatic Plate

Everyone who has worked with panchromatics has had reason to complain of the shortness of the scale of gradation and a consequent hardness of the image, much of which perhaps has been due to the fault of the worker in not giving sufficient exposure and in not employing a sufficiently diluted developer, but also a good deal of this being the result of an inherent defect in the brands that are now on the market.

The special requirements in studio work have been very well set out by a paper by D. Charles in the British "Journal of Photography" of March 16, and curiously, almost coincident with this, the Ilford Company have produced the exact plate required, which besides being panchromatic has a special correction for the modern electric lighting of studios, and has the immense rapidity of 2000 h. and d. While this plate is especially made for studio use, it is likely to be equally valuable in the field. I reproduce a few of Mr. Charles' remarks below:

We have at the present time two distinct varieties of plates, which, in each of their respective fields, have reached a very high degree of perfection indeed. These are, firstly, the ultra-rapid studio plate, and, secondly, the panchromatic. In both cases manufacturers have succeeded in attaining an enormous output with an astonishing freedom from the flaws, irregularities of speed, and other troubles associated with earlier days of dry-plate making. Besides this, it is not so often realized as it might be that there is actually a far higher degree of latitude in regard to exposure and development in the better studio plate of today than in the much-vaunted slow plate of former years.

The panchromatic plate, on the other hand, has its own particular and peculiar but well-known virtues. Under conditions of artificial lighting the panchromatic will be found very often to have actually a higher sensitivity than the studio plate which is advertised as specially adapted for the purpose. Wonderful as in its particular sphere the panchromatic plate is, it shows certain tendencies which materially reduce its claim to be the ideal plate.

To the man who is proud of the rendering he gets in studio subjects of delicate draperies, and, in fact, in the reproduction generally of subjects with subtle grada-

tions at either end of the scale, a panchromatic plate of any kind is far from comparable with the studio plate. Where a subject contains at the one end a pretty play of light and shade, and at the lower end subdued shadow detail, the "pan," in vulgar parlance, "flops over." It is anything but a plate for fancy lighting.

On the other hand, there are features of modern practice where it may be said that the studio plate just misses perfection by reason of its lack of color-sen-

sitiveness. Apart from the classic instance of the freckled, auburn-haired, and blue-eyed sitter, it must be admitted that not only the garments, but also make-up of the modern variety is becoming more and more difficult to render. The painted lip on the studio plate must necessarily look emphatically hard, while if a pan plate is used to overcome this trouble, the delicate gradation of the powdered features show considerably less modeling than when the studio type of plate is employed.



Conducted by SIGISMUND BLUMANN

Tones on Bromide

It is not generally known to the amateur that the quality or tone of his enlargement, as also of his contact prints, depends on the quality of the negative, the nature of the light used in printing, and the sort of developer. In fact, the method of using a developer may vary the tone. Amidol, for instance, gives vigorous prints when used full strength. If the print be taken out of the developer and permitted to come up to the desired density in clear water it will be softer, of better gradation, and plainer.

Electric Flashlamp Photography

The Popular Mechanics Magazine says that the common five cell flashlamp can be used for time exposure. To reprint verbatim, here is the text:

The flashlight used for the purpose was a large, five-cell type, having a focusing cap and capable of throwing a powerful beam of light. The camera is set about 2½ or 3 feet from the object, and the light in a position on one side and somewhat behind the camera. Then the shutter is opened and an exposure varying from 1½ to 2 minutes allowed. By moving the flashlight throughout the exposure, every portion of the object was well illuminated.

As the three-cell lamp is the one mostly on hand we suggest that two of these be

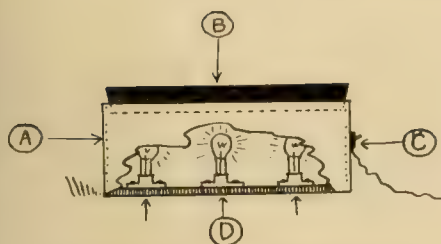
used or that the exposure be doubled. It may be of interest to know, also, that flash-light powders of the slow variety and used in a hand lamp, and the magnesium ribbon or sheet flashes give better results when moved during exposure as suggested above.

What f Numbers Mean

The F and f numbers on the lens denote the size of the aperture in proportion to the focal length of the lens. Thus f 4.5 means that at that opening the aperture is 4.5:45-10 or 9-2 x the focal length. In simpler terms invert the fraction and multiply it by the focal length. If the lens be of 8 inches focal length at f 4.5 you will divide 8 by 2-9 and get 17-9 inches as the diameter of the opening.

Hypo Eliminators

Every once in a while the matter of speeding up the washing of negatives and prints comes up. Hypo eliminators then become the topic under consideration, and learned expositions of modifiers, nullifiers, and what not, are advanced. The best authorities agree that the chemicals that change the hypo at the same time create salts that are harder to wash out than the hypo itself, and their consensus of opinion is that the best hypo eliminator is water, plenty of water, preferably running water, or, lacking that, frequent changes.



Device for Warming Solutions

By L. C. Ferguson

Anyone who does developing and printing in the winter has doubtless experienced the grief in trying to maintain solutions at an even temperature. Unless a well-heated room is available, the soup will go cold on the job with the inevitable "flat" prints and negatives. To overcome this difficulty, the writer designed the heater shown in the sketch and has experienced no difficulty in keeping the soup right at 65°.

Referring to the sketch:

(A) is a box composed of half-inch boards and of sufficient size to accommodate a tray. The box the writer has been using was used with a 12x15-in. tray. (B) shows the tray in position in the top of the box. The box is slightly smaller in diameter than the top of the tray, so the tray will fit down a few inches into the box but will not go clear down. (C) is the switch on the side of the box which operates the bulbs (D).

Briefly summed up, the whole affair is nothing more than a box containing bulbs which furnish the heat. For small trays one or two bulbs will serve the purpose, while for larger trays such as the 12x15, five or six bulbs should be used. Fifty-watt bulbs are recommended.

Copying a Half-Tone

An old trick is to place a sheet of pale blue glass about three-fourths to an inch in front of the print to be copied and then to photograph it to a smaller size. Refraction due to the glass intervention and the color aberration will destroy the screen and the resulting negative may be used for enlarging. Of course, the final print will depend on the quality of the original half-tone and the quality of the negative you have made.

Mirrors for Reflectors

In many households an old bureau relegated to the attic has a mirror that can be made to serve not only as a reflector in portraiture but as a means of lighting dark corners of indoor pictures of rooms. Just set the glass at the proper angle to shine into the unlighted spot.

Stronger Light in Enlarger

If your enlarging lantern is of the sort which demands a certain sized or watt lamp and you find the light too slow, try one of lower rating, as say a 100-volt on a 110 circuit, or even a 90. Of course, you will be overburning your filament, and it will last only from three-fourths to half as long, but as you will need only three-fourths or half as much time for each exposure there will be little if any loss. And even if the cost were doubled, some may value their time and the convenience as worth it.

Intensifying and Reducing

It can be done. It has been well done. It is being done. Our advice to the amateur is to let it alone. Read all the formulae that intrigue you and get what kick you can from the text, but do not risk one of your valued negatives in actual practice. If you must intensify, make a positive on a transparency plate, develop to full density and somewhat over, and from this make another negative which you may develop to the strength you desire. To reduce proceed in the same manner governing the reduction in the final negative by the amount and kind of development. There are a few really reliable intensifiers and reducers on the market, and these are better than you can mix for yourself, unless you are an adept and unusually accurate in weighing and procedure.

How Fast Is Light

Photographically speaking, a fast light is one with high actinic, which means the ability to impress itself on the sensitized emulsion. The speed of light, again photographically speaking, is dependent on its quantity and on its color. A day may be visually bright but with a yellow or red tinge, and its light is then slow. Or it may be gray but with a glaring white quality, and it is then said to be fast.

SALON WEEK
IS COMING



EVERY PRINT
A WINNER

CLUB NOTES



FORTHCOMING EXHIBITIONS

April 1st to 13th, 1928. Sixth International Salon, Bridge of Allan and District Photographic Society. Closing date, March 4th. Mrs. John Brown, Jr., Salon Secretary, The Studio, Bridge of Allan, Stirlingshire, Scotland.

April 10 to May 11, 1920. Portland Society of Art. Oliver P. T. Wish, Secretary, 111 High Street, Portland, Maine. Closing date March 29, 1929.

April 15 to 27, 1929. Third International Salon of the Pictorial Photographers of America. Closing date, March 20. Anton Bruehl, Chairman Exhibition Committee, Art Center, 65 East 56th Street, New York City.

April 19th to 28th, 1929. Hammersmith Hampshire House Photographic Society, Fourteenth Annual Exhibition. Closing date April 4th. Address Captain A. C. Jacobs, Honorable Secretary, 11 Abercorn Place, London, N. W. 8, England.

April 26 to May 4th, 1929. Photographic Fair, Royal Horticultural Hall, Westminster, London, S. W. I. England. Closing date not given.

May 1 to June 7, 1929. Third International Salon of Japan. Closing date, March 31, 1929. International Photographic Salon, Tokyo Asahi Shimbun, Tokyo, Japan.

May 26 to June 12, 1929. Third International Salon of Poland. Closing date, May 15. Honorary Secretary, Dr. Tedensz Cyprian, Poznan, ul. Skryte, Poland.

May 2nd to June 2nd, 1929. First Chicago International Salon. Closing date, April 2. Chicago Camera Club, 31 West Lake Street, Chicago, Illinois.

June 10 to 22, 1929. Fifth International Exhibit of the Seattle Camera Club. Closing date May 4. Seattle Camera Club, 422½ Main Street, Seattle, Wash.

Los Angeles Camera Club

R. L. van Oosting and his fellow officers have a banner year back of them and the L. A. C. C. should be proud of its record. The All-American Salon was a success in every way, the regular meetings were devoted to photographic activities that have led to the making of new pictorialists and the advancement of some already made. The beautiful A. C. C. of A. silver cup was won for the second time and in the December Developer, Miss Laura Slocumb is shown holding it close to her heart. Her pulchritude adds luster to the trophy. At one of the regular meetings, at which we had the good fortune to be present, the secret of the L.A.C.C. was disclosed. The evening was devoted to selecting members' prints intended for salon exhibition. Print after print was put up and earnestly and severely criticized. There was no glossing of defects or mincing of words. The object was to pick the best or find how a good picture might be bettered. The criticism was accepted or argued in a broad spirit and the final result was a collection of prints that won. This is for the benefit of any and all clubs.

Dr. Max Thorek, A. R. P. S.

Another of our good friends has been honored and indirectly we are honored, too, by the accession of so many splendid men and photographers to the rank of associateship in the Royal Photographic Society. The American Legion of A.R.P.S.'s welcome each new associate and none more heartily than Dr. Thorek.

Fort Dearborn Camera Club

The meeting nights have been changed to Mondays, beginning March 8th, and to celebrate the following events marked the past month.

On the 11th, J. Edgar Miller gave a talk on Modern Art and illustrated his points with sketches. The speaker is an authority and covered a pregnant subject most ably.

On the 18th, George P. Wright demonstrated and lectured on Paper Negatives. Those who are familiar with the masterpieces of H. Y. Summons of England need no further telling as to the peculiar charm of prints made from paper negatives and Mr. Wright brought the means and methods to every hand.

On the 25th, the Print Criticism Night

CAMERA CRAFT

On the 25th, the Print Criticism Night marked another effort in the right direction. This should be an institutional part of the activities of every Camera Club. It not only improves the production but develops critics, of whom, God wots, there are too many of sorts and not sufficient of ability.

The club's attention is called to the fact that Camera Craft runs a monthly competition that at all times is open to all individuals and clubs. We exploit no one club. We try to mention all. Greeting, friends, and take that to heart. Purin, Skara, and not a few Chicagoans have won our awards and if Dr. Thorek wears all the medals he has received from us he will look like a generalissimo and admiral all in one.

Royal Scientific Expedition

In conjunction with the regular annual exhibition the Royal Photographic Society of Great Britain will, as usual, feature a serious showing of what its scientific section has achieved in the past year. A strong American representation is desired and those interested and desiring to exhibit are invited to send direct to the Royal or to Alexander Murray, Eastman Kodak Company, Rochester, N. Y.

Camera Club of New York

On the night of March 7th, a meeting was held at which certain amendments to the by-laws were considered and a collection of the works of Arthur Muray were shown. Encouraged by the success of the studio demonstration on February 20th, it is proposed to give several more.

The print and exhibition committee seems to be as aggressive and enterprising as ever and Joseph Bing seems to have made the name of his club as familiar the world round as any organization in existence. More power to you, Friend Bing.

Camera Club of the Syracuse Y. M. C. A.

One of the prosperous camera clubs in the eastern states is that of Syracuse, N. Y. Its rooms are located on the third floor of the Y. M. C. A. Building and its equipment is considered one of the best in the country.

There is a large studio, with portrait outfit, a bank of about 1200 Watt lights, a

reading room with all the best photographic magazines, books, and pamphlets on photography, and other literature. In this room, some of the members have recently fitted up a fireplace background or scenery for making real firelight pictures. Many of the members are becoming very proficient in portrait work.

There are four dark rooms. A large work room, lockers, a work table, drying racks, and in fact, a complete equipment.

The studio is also used for meetings and for exhibition of prints. We are showing the collections from the Print Interchange of the Associated Camera Clubs of America, besides the very best one man shows we can find.

The present officers of the club are: Ronald F. Fisher, president; E. Q. Williams, vice president; J. O. Sprague, corresponding secretary; Carl G. Long, recording secretary; Fred H. Powers, treasurer.

Brooklyn Institute Exhibition

The thirty-ninth annual exhibition of pictorial photography of the department of photography of the Brooklyn Institute of Arts and Sciences, runs from March 4th to the end of the month. The activities of this body have long been a factor in a national improvement of photographic excellence and with even strides that activity has advanced so that each year shows a gain in numbers, which is good, and an improvement in quality, which is better.

Whether by some neglect on our part or on the part of the Institute, there has been a dearth of news from that source for some time and we should welcome a return to the days when each month brought us a full and complete report. It may not always be possible to find space to print that information but it is our keen desire to have it and publish it whenever possible.

Dr. Thorek Wins Trophy

Our good friend, Dr. Max Thorek, has been awarded the Associated Camera Club Salon Trophy for 1928-29 and in the letter informing the doctor of his honor, President Julius Cindrich takes occasion to say that "More than a trophy was deserved by the untiring efforts, good and artistic work and influence which has been a spur to many of us in our beloved hobby."

Los Angeles Camera Club

Somehow it looked strange not to see Van's name as president, though why I cannot say, for Fuller is bound to take up the job where van Oosting left it and carry it on nobly. Only we are bound to Van by a curious tie. His candor without malice charmed us at all times. When he told us we were not deep enough for him he said a mouthful and we got an earful. Knowing what he achieved with the club and mindful that it was his administration that accorded us the honor of membership, we swapped the wallop with him and shall not miss the chance of an evening with the bunch at the Stimson Building whenever our way lies near Los Angeles. The last meeting we attended and its critical review of prints to be exhibited stays with us as a shining example of how to make members into pictorialists.

Cleveland Photographic Society

Knowing how institutional this organization has become, how solidly it has builded on rock, and what it is giving to the advancement of photography, we wonder if a Salon fathered by them should not become outstanding from inception. Their lecture course, for instance, is like a college course and should be making salon winners. Their numbers include medalists, and a wide popularity would seem to assure a large and select hanging. The Darkroom Door opens outwards on a very bright view and its monthly arrival is always welcomed.

Pictorial Photographers of America

The meeting for March was held in Mr. Geissler's Studio. Pregnant name. I recall our last half hour spent in looking at the convention exhibit, during the New York convention. I recall the enthusiasm and deep amateur spirit of the man and it feels good to see the name again.

At this meeting on March 4, Miss Laura Gilpin of Colorado Springs and Dr. D. J. Rusixk were guests of the evening and each brought portfolios of their work to show the members. New York is so very far from here and so much is going on there. Cannot this glorious climate (you have heard of California climate, haven't you?) tempt some of you to come west with your portfolios?

The monthly print competition was on Architecture and Street Scenes. City of my birth, how rich you are in architecture and streets. And here am I a poor emigrant on a distant shore, with nothing but redwood trees piercing the sky, green hills and Christmas roses. Well, mayhaps, the law of compensation is good in giving you what you have and us what we have, and in letting it go at that.

Portland Society of Art

In its dignified, quiet way, the Photographic Section of the Portland, Maine, Society of Art announces its annual exhibition. There is something sweetly good, substantially real in the Portland Salons. No ballyhoo but fine prints, no petty politics yet critical judgment. The announcement and dates are printed under the proper heading and we hope the best pictorialists in this country and abroad will come through with their latest and finest.

Chicago Camera Club

Things move evenly in latitude 41-38-13 N Longitude 87-8-30 W. of Greenwich Village, and Mogg keeps them moving. Sometime this spring when the winds that blow shall have abated and before an over ardent Sol shall begin to kiss earth too ardently in those parts, I shall look you over and give you your occasional chance to heckle the old man. Get your jibes ready, Brace, and may the Scotch and Irish have mercy on my sensitivities. However, I'll take a chance and break a lance with you. Sometime in May, boys and girls.

Photographic Guild of Philadelphia

Here is something all to the good, if vernacular be permitted. An offer to enroll a limited number of eligibles to free courses in photography is broadcast by the Photographic Guild of Philadelphia and the clubrooms are declared open to the public every day except Sundays and holidays. Is not this real work for the betterment of the art and for its popular appreciation? Would that more clubs were as public spirited.

**ARE YOU ENTERED IN
OUR COMPETITIONS?**

NOTES & COMMENTS



Victory Water White Cement

A cement that may ooze out as it will from the edges without leaving the slightest stain and which may be rolled off with the finger. A cement of a tenacity which only pure rubber can give. A solution that protects the print from deterioration from the back instead of hastening it. Highly purified rubber in a quickly evaporating solvent which makes an adhesive and a mending tissue, a general utility resource. All this is Victory Water White Cement. It comes in a screwtop can with a serviceable brush as an integral part of the cap. For the photo-engraver and commercial man it offers a frisket cement that does not photograph. But write to the Victory Manufacturing Company, 630 South Crouse Avenue, Syracuse, N. Y., and get their printed matter.

San Diego E. K. Store

The Eastman Kodak Company announce the opening of a new store at 419 Broadway, San Diego, California, where the usual complete stock that characterizes all Eastman stores will be carried. It is promised that the salesmen will be such individuals as are experienced in amateur photography and at all times hold themselves ready to be of help in giving information and advice. When in San Diego visit the store and get acquainted.

Leipzig Fair Breaks Record

The Leipzig Fair, the "mother of fairs" is the largest and best attended this year of any exposition in the 700 years of its history. Many new exhibition buildings have been added to the group which form a "city within a city," including several of the largest structures ever built for the purpose. From centuries of experience the exhibits are so displayed that visitors can examine a complete cross section of an entire industry in a few hours. A feature of the spring fair is the display of building materials and machinery, iron and steel products, forming a group of about

2000 exhibits. A number of important conferences will be held during the fair. The great Toy Fair this year includes over 800 exhibits, forming the largest display of its kind in the world. There are 720 exhibits of glassware and ceramics, 700 exhibits of books and 650 exhibits of textiles, including the largest display of rayon products ever assembled. The fair will last until March 13.

Agfa Ansco Los Angeles Store

In order that the vastly grown demand may have adequate and prompt distribution in the populous center of Southern California, the Agfa Ansco Corporation have purchased the entire establishment of Giroux at 223 West Third street, Los Angeles, where a complete line of Agfa and Ansco products will be stocked in wholesale quantities. Coast Manager A. S. Hoffmeister states that under the able management of E. M. St. Claire, he can promise the trade, profession and individual consumers an even more highly organized service in southern parts.

The New Justophot

Those who have found the Justophot quite perfect will be surprised to learn that it has been further improved. Not as to accuracy, for that was complete and final in the first model, but in the way of conveniences and refinements of form. A milled edge to the scale end which permits turning without change of diaphragm, for instance, and least but not to be disdained, an even better sole leather case with snap-book and belt loop. The Justophot is making a veritable sweep of the world, and it is obtainable wherever photographic merchandise is stocked.

Voigtlander Products in Canada

The Canadian and Foreign Agency Company, Unity Building, Montreal, Canada, announce that they are sole Canadian agents for Voigtlander products, which is a happy assurance that the complete line of these excellent goods may now be ob-

tained from them or through dealers stocking through them. This firm has a reputation which recommends them to their public and Voigtlander sales in those parts look up immediately.

William O. Hammer on Tour

On the fifteenth of this month, the well-known maker of scientific optical instruments and repair expert, William O. Hammer, will leave for a tour of Europe. While pleasure is the main object, he proposes to contact the large and important manufacturing of the old world and may be expected to return with much and valuable new experience.

Another Photo Contest

In order to stimulate amateur photography in Sacramento and awake an interest in the beauty spots of the city, the board of directors and the chamber of commerce of that metropolis has authorized an Amateur Photographic Contest to run over the next three months. Cash and merchandise prizes are offered and the conditions are fair and simple. Address the Chamber of Commerce, 917-921 Seventh street, Sacramento, California, for details.

Photo Coloring Classes

John G. Marshall, 1752 Atlantic Avenue, Brooklyn; N. Y., announces that they are forming photo coloring classes for professionals in Baltimore, Boston, Denver, Philadelphia and San Francisco to supplement the classes now running in New York, Chicago and St. Louis. This is an opportunity for the numbers of photographers who have written us and asked questions in person as to how and where to learn professional coloring.

The Cine Velostigmat f1.5

The Cine Velostigmat f1.5, made by the Wollensak Optical Co., has been adopted by the Bell & Howell Co., as optional equipment on their Filmo cameras for Kodacolor.

The lens has the exceptional color corrections, anastigmatic qualities and extreme speed, which adapts it admirably to color photography and is recommended as desirable lens equipment on the Filmo for Kodacolor.

Dealers or owners of Filmo cameras desiring to equip quickly for Kodacolor are requested to communicate with the Bell & Howell Company, 1801 Larchmont Avenue, Chicago, Ill., for further information.

International Photographic Association

5625—W. R. Mitchell, P. O. Box 61, So. San Francisco, Calif. $3\frac{1}{4} \times 4\frac{1}{4}$, 5x7. Miscellaneous. Class 1.

5626—Hiromu Okura, No. 1 Motozaimoku, Fushimicho near Kyoto, Japan. Class 1.

5627—Mrs. Charlotte R. Waterbury, Oriskany, Oneida Co., N. Y. Class 2.

5628—C. H. Kane, P. O. Box 715, Ticonderoga, New York, 4x5 and 5x7, Babies, Children and some portraits, for Children and portraits. Class 1.

5629—Ralph J. Wyatt, 82 So. Pasadena Avenue, Pasadena, Calif. Class 2.

5630—G. G. Stortz, 2611 N. 8th street, Philadelphia, Pa. Class 2.

5631—Kay Peters, Box 682, Garber, Oklahoma. $3\frac{1}{4} \times 4\frac{1}{4}$ and enlargements. Have dozen with some pictorial value; five of John Philip Souza with Indians, oil field scenes, bathers for pictures of pictorial value, interesting people, children-bathers, and life in foreign countries. Class 1.

5632—David Gibboney, 611 Keystone Avenue, Cresson, Pennsylvania. $3\frac{1}{4} \times 5\frac{1}{2}$, commercial and portrait for subjects of all kinds, principally post card and portraits. Class 1.

5633—John A. Brookens, R. F. D. 2, Owarreco,

Illinois, $3\frac{1}{4} \times 4\frac{1}{4}$, 4x5, $2\frac{1}{2} \times 4\frac{1}{4}$, $2\frac{1}{4} \times 3\frac{1}{4}$. I have mostly rural, some city views for rural and general views from foreign countries. Also tropical scenery, and marine views. Class 1.

5634—Fred C. Conley, P. O. Box 216, Newbury, West Virginia, $2\frac{1}{4} \times 3\frac{1}{4}$ Landscapes for landscape picture, pictures of rodeos, circuses, etc. Class 1.

5635—J. C. Shinkle, Colusa, California, $2\frac{1}{4} \times 3\frac{1}{4}$ up to post card size. Scenery in Yosemite Valley, Mt. Shasta, Mt. Rainier, Washington and California scenes for pretty scenery from every state in the United States, also foreign countries. Class 1.

5636—James I. Bealmear, Jr., 3410 Elgin Avenue, Baltimore, Maryland, 5x7. Fast action sport for artistic and historical events. Class 1

RENEWALS

4456—Harry J. Fromm, 424 First Street, Roselle, New Jersey, 4x5 and smaller. Children, General view and landscape; marines etc., for same. Class 1.

3852—J. W. Jeffers, Frankfort, Ky., 5x7, pictorial landscapes for general subjects. Class 1

1572—Harry E. Bishop, 3741 Sheffield Avenue, Lakeview Station, Chicago, Illinois, 5x7 and smaller. Landscapes for same. Class 1.

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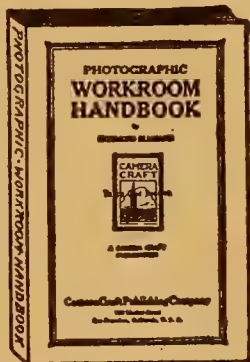
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SIGISMUND BLUMANN, EDITOR

Claus Spreckels Building, San Francisco, California

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NO. 5

More About: "Pictorializing Photographs"

By **Walter H. Best, A. R. P. S.**

(Illustrated by the Author)

I suppose any sincere photographer would be pleased to find an author go out of his way and come to him for a photograph suitable for the front of a book of poetry.

I felt very flattered when Mr. F. Gill came to me for just such a picture.

Of course, there was a special pose he wanted, and when I had taken it, watching him all the time for a pose entirely un-posed, he naturally fell into such a pose, so simple, so un-studied and yet so dignified that I told him, after I had made my exposure, that **THIS** one was **THE** picture for his book. As it turned out I was right.

Please do not think I am deviating from my subject in the next two paragraphs, because they have nothing to do with the finishing of prints. Their importance is, if anything, far greater than the finishing part, having to do with the very essence of true "pictures," being the psychological aspect of pictorial photography.

If you wish to make "pictures" that portray the sitters' individuality never give them "poses," but rather let them sit down and talk. Talk! About what? About matters that interest them. How do you know **WHAT** interests them? Talk about them and their ideas, deals and aims. It works every time! They are only too glad to tell you all about themselves and their aims. When they have reached the state when they will let their faces do their proper functioning, i. e., become animated and expressive, **THEN** is the time to set up your camera and shoot. But **KEEP ON TALKING!** **THEN** only do you get expressions that are typical of your sitters. **NEVER** push them about in the face, chuck them under the chin or twist their heads! They do **NOT** like it, even if they don't say so. Remember: you are a photographer, not a **BARBER**. In the end, after you **DID** push them into the pose you think they ought to assume, it is **NOT** their pose: it is **YOURS**.



But the obliging dears will endeavor very much to please you, even if it IS difficult to put up with a kink in the neck and "look pleasant" at the same time.

What good is the best lighting, composition and what-not, if the **EXPRESSION** is not true? You can make a pretty good print in spite of poor lighting, but you can't change the expression your camera caught. So in the end, it is an investment for you to spend a few minutes with your sitter in conversation, in order to make him feel at home and to wear off that feeling of strangeness that is ever between two people who have just met. Allow your customer to get your number while you get his. The sum-total will be a true picture.

But now we'll get back to Mr. Gill, and the two negatives I took. He had scarcely gotten down the stairs, when I rushed into the dark room to put the films into the tank.

Presently I took a "look-see" and made some fancy steps after I had put them back in the tank again. Then I went out.

When I entered the darkroom the third time, calamity, bad luck, misfortune, or under what other monicker that party went at that time had entered also. I did not know it.

Pulling the films out of the tank, I saw they were "done."

As I do not have a fixing-tank, I always take the films out of the hangers, rinse them in a short-stop and put them into the fixing dish.



I did it this time too, only being still quite blinded by the sunlight without, I also stuck my fingernail into "my" pose and scraped a big hole into it. That's where the calamity came in.

Well, it could have been worse; it's as a rule the face you disconnect, but most frequently it is the eye. Besides, the piece I had scratched off still hung to the film, flapping about in utter helplessness. That helped some.

I washed the film in very slow-running water, and when I hung it up I pushed the scraped-off segment as well as possible into place. Of course, it had stretched and covered more than it did in the first place. It also, through the stretching, had become more transparent.

When such a calamity happens to you, "SAVE THE PIECES."

The overlapping parts showing white I etched away, rubbing the entire spot afterwards with an abrasive local reducer to soften the knife-marks. Then I varnished the back of the film after which I fell into a brown study, from which I presently emerged and made a few lines and shadings on the back of the film.

As the gentleman is a poet I was thinking of putting into the background a quill-pen and ink-stand. As he likewise is a composer I thought for a minute of putting a corner of a grand piano into the negative,



"suggesting" these things as atmosphere, rather than making them very pronounced and detailed; that would spoil it. However, a few lines suggesting futuristic designs were easier to make than either one of the other.

* * *

Next a gentleman, who is a minister of the "United Church of Canada."

When he was transferred into another town, he came to me to have a photograph taken. While I think of it, I will mention something before I forget it.

This gentleman had very poor eyes, using strong convex lenses. As it was impossible to take a photograph that would look natural while he was wearing his glasses, I suggested he come back next day, borrowing meanwhile from his optician a spectacle-frame of the type he wore. I took his photograph wearing these "dummy" spectacles.

When projecting from his negative, I got the image somewhat too far to the right. He appeared to have been a bit slow to get into the picture, stepping in just at the side when I took it. As I wished to work his body in with pencil right on the print I "filled in" with a church window, saving the print by balancing it, and telling the world that way that this gentleman was a minister as well.

Wonderful effects can be gotten from quite ordinary negatives, if one only gives the imagination free rein. Of course, you must "see" with your mind's eye what you want, and then which is quite often the case, it will take far longer to figure out HOW you can accomplish your end.

On my desk, before me, there stands a small filing-box. Within it are not only many recipes, formulas, and other illuminative matters:



(of which I may tell you something some other time), but in its back there is a collection of prints that would make very fine illustrations for this article. There are fourteen prints all made from the same negative, yet each different in its "effects."

It is amazing what can be done with a few well-placed strokes. You can balance a print that way which otherwise would be noticeable by its faulty composition. You can fill in vacancies that are too large, where your working up serves two purposes. You can intensify some parts and make them the "accent" of the print, and you can lower the key in other parts, and if you know the laws of composition you can do wonders.

Suppose there is a certain line in your picture that is too long. Then put some fairly long lines in front of it, forming an acute angle with it. If you wish to shorten a line, put a few strokes in front of it that form an obtuse angle with it. But in such a case you must use good judgment, else, instead of improving the print you may make it worse.

Now I will tell you what to do. Alas, that I must destroy your illusions and startle you with unromantic procedure.

The thing of greatest importance is a—saucer. You know, the thing you pour your coffee into when it is too hot. Likewise you need a bit of cotton batten, a "Dixon's Best Black Drawing Pencil, (chalk) No. 31," a stick of gray pastel and a knife. With the knife you shave some fine dust from your pastel onto a piece of paper or a 5x7 glass plate. Then put your saucer over the head and "space" as good as intuition permits, grab your pencil and draw a line around your saucer.

Repeat or shade this line a few times at the bottom and broaden it, for the purpose of making the circle about the head throw a "shadow," "raising" it from out of the two-dimensional plane and making it appear like a plate or plaque suspended behind the head.

All the time you draw your line, and after, you must keep your fingers firmly upon the saucer (or any round thing that suits the print), it must not slip.

Then you take your cotton batten, dab it into that pastel dust and grind it into a fine powder, whereupon you draw this batten about your saucer and gradually more and more towards the edge of the print. In this way your shading is heaviest around the circle. You can get all sorts of effects, just according to HOW you handle the cotton batten.

I have drawn some lines into the circle as well, which, if you could see, gives a very fine effect. Great things can be done with parallel lines. But use them sparingly if you put them horizontally into a print.

Naturally your white edges are all smudged, and you can clear them with a stroke of a piece of art-gum, covering the print along the edge with a piece of straight cardboard.

After everything is satisfactory, spray it with some dilute gum arabic. "Fixitive" as sold is not easy to use with a sprayer made of two thin tubes placed at a right angle, through which you blow. You usually get too large drops on your print and they will leave ring-like marks after they are dry.

THOUGHTS

Sigismund Blumann

The thoughts of a man are a turbulent flood
Rushing by banks of tarnished gold;
A turbulent, maddening torrent of blood
Churning on rocks of his ideals—sold.

The thoughts of a woman are mountain streams
Frothy or clear mongst the fronded ferns;
Shallow or deep, but made of dreams,
And full of a thousand devious turns.

And who shall say, though he be wise
As Solomon, and whose behest
Shall make the prophet seer arise
To tell which thoughts may be the best.

For thoughts may onward rush or flow
Whate'r their character may be,
Obedient to one law they go
However and wherever, to the sea.

Lecture Notes on Photography

By Professor Edwin A. Sperry

Pei Yang University, Tientsin, China

(Continued from February Issue)

CHEMICAL ACTIONS AND REACTIONS IN FIXING THE IMAGE

The Sensitive Plate

It is a well established fact that vibration in any form, causes disintegration or decomposition, to a greater or less extent, in substances which offer resistance to the action. At the same time, on substances which are not resistant, the action of vibration is transmitted to it. The intensity of the action depends on two factors: speed and length of motion. With an equal expenditure of force the product of the two factors, in all cases, remains the same. In other words, with an increase in one factor there is a corresponding decrease in the other. For example, in sound, which is a product of vibration, if we have a steam whistle which operates at all times under the same pressure, but can be changed as regards the vibrating medium, we have a variable pitch or tone. This is the result of a change in the frequency with a corresponding reverse change in the amplitude as it is termed. It will be noticed that there is a certain point or pitch which will convey to the ear the sense of the greatest intensity of the sound and this intensity will decrease in either direction. This is due to the fact that the ear is tuned, we might say, to a certain maximum frequency, below which it is not acting at full efficiency and above which it is not able to respond to the high frequency on account of being physically unable to record it.

The same is true with light which, according to the generally accepted theory, is the product of vibration. There is a certain point of frequency at which the sense of illumination to the eye is at its maximum and, on either side of this, there is a marked decrease. We may go a step further in this case and apply the same principle to the action of this vibration on a resistant substance. Taking, for example, some of the chemical compounds of silver, more especially those in combination with bromide, iodine and chlorine, known as the "HALOIDS," we find that light has a very marked effect on them by way of decomposition or disintegration. Even in these we find that there are points of frequency which show the maximum effect with a decrease in either direction.

If we compare the point of maximum effect as regards the eye, with that of the maximum effect on the haloid, we will find that

there is a considerable difference in their location as to frequency, that of the eye being located at or near the frequency which conveys the impression of the color, yellow, while that of the silver bromide, for example, is at or near the frequency which conveys the color, blue. The former can be termed the "MAXIMUM VISIBILITY" and the latter the "MAXIMUM ACTIVITY" and explains the reason why colors which are highly visible do not act strongly on the sensitive plate, and vice-versa.

This actinic effect has been known for a great many years and while there are many substances which are so acted upon, we will only consider the silver haloids as they are the only ones which enter into the ordinary photographic operations. As was mentioned above, there are three of these: the bromide, the iodide and the chloride which are mentioned in the order of their importance.

Types of Sensitive Plates

While there are a number of ways or methods of producing a sensitive surface, capable of receiving and retaining an image produced by the action of light, only four of these will be considered, all of which are made with the silver haloids. Others might be mentioned or described, but it is not intended in these notes, to cover other fields than those directly connected with ordinary photographic work. The first method of applying the principles by which the changes, whether chemical or physical, were brought about, was that used by Daguerre in its first practical application. By this method, a highly polished silver surface was exposed to the action of the vapors of bromine and iodine until, by chemical action, it was covered by a film of silver bromide and iodide. This was then exposed in the camera for a proper length of time and subjected to the action of a vapor of heated mercury. That portion of the haloids which had been acted on by the light was capable of retaining the particles of condensed mercury in a degree relative to the intensity of the light action. The unaffected portions of the haloids were then removed by the usual method of fixing, the result being a picture in which the light portions consisted of white amalgama of silver and mercury, graded according to the intensity of the action. The color was then softened by immersing in a bath of gold-chloride. This method, while simple and interesting, is not used, at present, in a practical way.

The next to be used was what is called the "Wet Plate" or "Wet Collodion" plate, which consisted of a film of collodion flowed onto a glass plate. The collodion contained in solution, a certain amount of the soluble salts of bromine and iodine. This was then sensitized by treating in a bath of silver nitrate. The silver nitrate acting upon the dissolved bromide and iodide, converted them into the silver

bromide and iodide in a very finely divided state. It was necessary to expose the plate before the nitrate solution had evaporated to dryness as, otherwise, the precipitated silver nitrate would cause spots and markings which would be objectionable. By treating the plate in an acid developer, such as ferrous sulphate acidified by acetic acid, that portion of the bromide and iodide which had been altered by the action of light, would act upon the silver which had been reduced by the developer from the nitrate which remained, and in the form of very finely divided metallic silver, would be incorporated in the altered haloid according to its density and, thereby, form the picture. The great advantage gained in applying this method was that according to the density of the film of metallic silver, transmitted light would be hindered to just that extent or, in other words, if the plate were held up toward the light, the image would appear in a reversed condition both as to position and relative lights and shades to that of the original object. This is what can be properly called a "NEGATIVE" and by using it in transmitting light to another sensitive surface, the original object could be reproduced in its actual appearance both as to position as well as to the lights and shades. In the first method described, only one picture could be produced from each exposure while in this method, after the negative had been once made, any number of "prints" could be produced from it.

The third type to be described is that of a modification of the "wet plate" in which the film is so prepared as to allow of its use after it had become dry and is called the "DRY COLLODION EMULSION" method.

In this the solution of silver nitrate is washed off from the film which is then treated in a solution of some organic compound. After exposure the plate is developed by the application of a strongly reducing, alkaline developer, as it was found that, in the absence of the nitrate, the ferrous sulphate acted very weakly if at all.

It might be well to make a short comparison of these two methods as it will be of interest in showing how the same results are brought about by very different sets of reactions and sources of supply of the metallic silver which forms the film. It also has some bearing on the reactions which take place in the treatment of the fourth type of plates which will be discussed later at considerable length.

In the first case, the silver nitrate, which is still in solution, is acted on by the acidulated ferrous sulphate. This is a well known reducer of silver from some of its solutions. The silver being thus precipitated in an extremely fine form, is, by some action not fully understood, attracted by the altered bromide in a degree relative to the amount so altered, and builds up the metallic silver film in

direct proportion, with a probable reduction of a portion of the altered bromide to the metallic form.

In the second case, the nitrate being washed off, leaves no silver in a form or condition which can be readily reduced by the ferrous sulphate. By the addition of the organic agent intimately associated with the bromide, we supply a well known reducing agent which remains inert until acted upon by the alkaline reducing developer. By the reducing action of the developer applied under the reducing condition which exists in the presence of the carbon of the organic compound, the resulting reduction is powerful enough to act on the altered bromide and, by continuing its decomposition, convert it into metallic silver, while the unaltered portions of the bromide remain unacted upon, or very slightly so at the most. By this operation the silver is supplied by the bromide itself, while in the former case, the nitrate was depended on for this.

The fourth type, the gelatine-bromide is the one which is of more special interest to us and will be taken up in considerably greater detail.

This type consists of a transparent support, glass or celluloid, on which is placed a film of gelatine in which is incorporated in the form of an emulsion, a large number of particles of silver bromide and iodide in a very finely divided form. On exposure the action is quite identical with that of the action taking place in the dry collodion plate, in which the haloids are altered by the action of light in proportion to its intensity. If the plate is then treated in a solution consisting of an alkaline reducing developer, the reducing action, in association with the influence of the gelatine, which is itself organic, is powerful enough to bring about the conversion of the altered haloids into metallic silver and, in the same manner, to form the image with the varying lights and shades.

These plates can be made by any one possessing a moderate amount of skill in manipulation and an outline of the method will be briefly given.

A solution of silver nitrate is added to dissolved gelatine and to this is added a solution of potassium bromide to which has been added a small amount of potassium iodide. In mixing the solutions there is an interaction between the nitrate and the potassium salts, producing silver bromide and iodide in a very fine state of division. The mass is then heated to the boiling point and thoroughly mixed. After cooling, it is forced through a coarse cloth so as to divide it into very fine shreds or threads, after which it is thoroughly washed to remove any soluble salts. It is then melted at a gentle heat and flowed onto the surface of the glass or celluloid support and allowed to dry. These operations must be carried on in a non-actinic light, of course. In the first heating of the mass during which it is thor-

oughly mixed, the length of time during which it is held at the boiling point has a very important effect on the sensitivity of the plate made of it. The greater the time, the more sensitive the plate; but, inasmuch as the particles of bromide and iodide tend to segregate or collect in masses, forming larger particles, it gives a relatively coarser texture to the plate.

For ordinary use this coarseness of texture is not serious, but for some purposes such as lantern slides which have to be enlarged many times in their projection, this would be very objectionable. This is the reason why lantern slide plates are so very much slower than the plates or films used in ordinary work.

It is by thus controlling the heat at this point that the speed of the plates is regulated and it has become one of the important points with the manufacturers, as it enables them to produce plates of various speeds which are specially adapted to various purposes.

There are several systems by which the relative speeds are designated, but the more commonly used is that which was proposed by Hurter and Driffeld, some years ago. This system is entirely arbitrary and starting with the speed of an emulsion which has been subjected to the least possible amount of heat and assuming this is the initial point or, say 5, successively greater numbers are applied in direct proportion to the speed. For example, a plate whose speed is designated by the number 100 is twice as sensitive as one of number 50 or, to state it in reverse terms, the plate numbered 50 will require twice the time of exposure as that numbered 100. Plates are made which range from 5 to 400 and the speed commonly used lies between 200 and 250. Roll films are usually about 225.

ASHES OF INCENSE

Sigismund Blumann

*ASHES of incense and withered leaves
Of flowers pressed in a treasured book,
Weeds in a garden's favored nook,
And a corner in the heart that grieves:*

*One strokes the wound of an old regret
And pleasure's a joust in a futile strife.
One loves the gayeties of life
Revels in sunlight's play—and yet—*

*Flowers on bush, sweet roses' breath,
Moonlight and breeze from a dewy grove,
Meetings and partings, yes, and love
Blend into something that ends in death.*

Pictorial Publicity Photography

WHAT CAMERA IS BEST?

By Leonard A. Williams

State Teachers' College, St. Cloud, Minn.

Illustrated by the Author

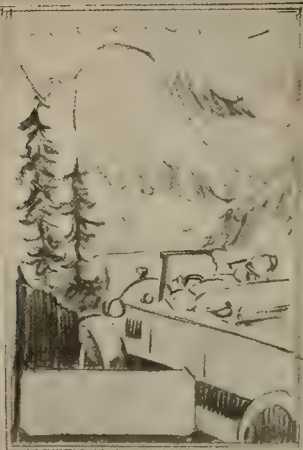
Going to the right from the camera room and near the stage we find a door with words Dark Room lettered on it. We enter and find that the door inside that we must go through to the dark room will not open until the door we have just come through is closed tight, and on going out the same thing takes place. On our left in the dark room we find a large sink the full length of the room, developing, fixing and washing tanks and trays are used in this sink so that no dripping from the negatives drop on the floor, running water in the sink keeps it clean at all times. On the opposite side of the room is a built-in table that is used for loading the plate holders and caring for them before they go to the printing room. Above this table are built-in cabinets for keeping supplies used in this room. I forgot to mention that above the sink on the opposite side of the room were fixed drying hangers and racks for cut film and dry plates. When these plates or films are taken from the drying racks they are placed in a drawer under the table. This drawer pulls into the printing room at the retoucher's desk. (See arrow in Plate M in dark room.) If we had gone through with the films and plates we would have found the retoucher picking them out of the drawer in order so that all work would be kept in working order for the finished job. System is one of the important parts of the picture work from now on, so let us see what happens. The negative is taken from the drawer and the retouching orders are read. In most cases the retoucher works with the camera man or, in some cases, the camera man does the retouching, so that any little mistakes in lighting he knows of can be fixed at once without proofs being needed as a guide. The retouching desks I want to tell you about. They are built-in desks and above them are cabinets which store all negatives for a certain length of time; then they are taken to the large storeroom in the basement. In this cabinet above the desks are also kept many stock negative backgrounds which are used at times in making different pictures that will need some of the effects thees negatives will give, such as clouds, seashore lines, sunsets, moonlight, rain, fog, wind, etc. Some times one can build up from these negatives a picture that very few can tell has been made up of different settings. Of course, some clever retouching and printing has to be done and, by the time the print has gone through the art department and is fixed up for the final

setting before the camera to get a perfect printing negative no one will be able to tell how it all happened, only that they are delighted with the picture and the wonderful story it tells.

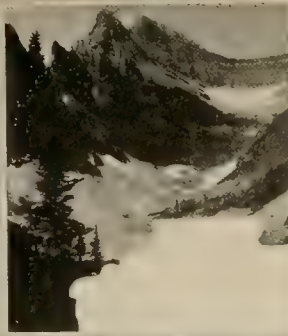
At the end of the finishing room to your right looking towards the retouching desks, we see a large 11x14 printing machine. Right at the side of this printing machine we find a large 5x7 projection printer, and just across the room we find a long tank which holds trays for use of any size of print made. These trays are held away from the bottom of the tank on cross racks, which allows the water held in the tank to flow on out or be held at any depth wanted. The water is fed into the tank from a pipe which lays in the bottom at one end and has small holes in it to allow the water to spray out across the full width of the tank. The tank is 8 inches deep and any depth of water can be used in it for washing prints. It has been found a good plan to leave about three inches of water in the tank when doing developing of prints, so that the hands and drippings from prints will not be giving trouble. At the end of the washing tank is found a drying table built against the wall, and below it are racks to place prints that have been placed in drying cases to rest until dry. An electric fan on one of the tables helps the prints to dry quickly and also keeps the air in the room fresh to a fair degree. A table on the opposite side of the room is used for trimming and cleaning up prints before they go to the office, or on the other hand, where prints are to go to the Art Department, they are mounted on material to keep them in shape while work is being done on them in that department.

THE ART DEPARTMENT

Let us now step to the other side of the hall and enter the Art Department. Here we find a neatly arranged little office to take care of all matters that belong in a studio; such as showing clients how their work is being worked out if they need to be called for consultation about some point that may have come up in the making of the picture. It sometimes happens that a few changes in a picture, which may cost a little more or less, will come up, and it is always best to give the client the chance to have just a little say about what he wants to do at this point. In many cases clients will take a deep interest in the results as they go along, and can give some fine suggestions about his business needs that will give you just the material to make a wonderful job from. For the man not much interested in fine Pictorial Publicity Photography, at first you will find that if he is called in and is asked for suggestive points, that he will get a little stuck on his ability to be judger as one that knows good art work, and in most cases he will turn out to be a good listener when principles of art are applied to his business. He will read more about it, and in some cases, you will find him at all the local lectures



1



6

PLATE ON



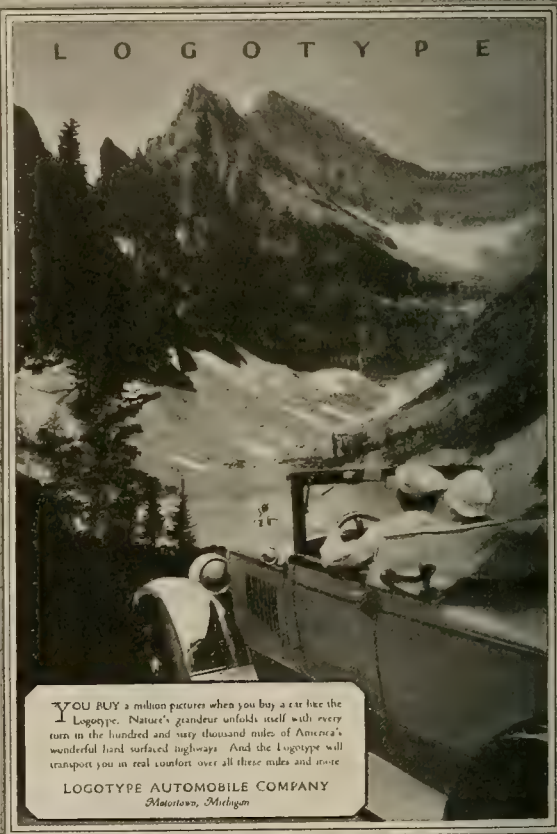
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4



5



7

dealing with art and publicity. From the little office we step into the room where we see cabinets which hold samples of all kinds of work that has been done in the studios; also cabinets which hold all the necessary supplies needed in that department. Two long tables are built up against the wall, and beneath them we find well arranged drawers for the holding of mounts, folders, colored papers, tinting materials, such as chalk, oil, water colors, etc. As we go to the rear of the room, two tilting top tables where the work on the pictures is done. If an air brush is needed for any part of the work, it will be found at a convenient place between the tables. It is at this point, that the pictorial photographer took up the tricks the painter taught him and worked them up into beautiful pictures with the camera—he has shown the world that the camera can express a beautiful thought in picture form, as well as any other medium can.

Plate One shows what the Pictorial Publicity Photographer can do if he wishes to create a picture on short notice to fit the wishes of his trade.

For a subject to show the steps in preparing the copy for a Rotogravure advertisement, we will say the Logotype Automobile Company realizes that people are not as much interested in what is under the hood, as they are in whether the thing under the hood is reliable. The company also realizes that America is wealthy in beautiful scenery and that one of the greatest pleasures in owning an automobile, is the ability to change scenes with frequency.

So the company says to the advertising man, "We want scenery in our advertising; beautiful pictures of places where you can go and things you can see when you own a Logotype. To drive through the mountains, is to drive through an art gallery."

The first thing he does is to make a very rough sketch to guide the photographer. Plate One Fig. 1, shows the first step. The sketch and accompanying instructions called for snow-capped mountains, a placid lake and a man and woman seated in a Logotype roadster looking at the beautiful picture before them. The instructions called for delivery of picture by Saturday, without fail.

There are no such snow-capped peaks around New York in August, so the studio, (Creative Studios, Inc.) through the courtesy of the Canadian Pacific Railway, secured the photograph shown in Fig. 3. With this picture as a basis and the visual sketch before him, the Camera Man "shot" the car in correct position, as shown in Fig. 4. This photograph was taken in a dull light, so that high gloss of the car would give a minimum of extreme high lights, and yet be perfectly illuminated.

The mountain picture was then rephotographed, and the two negatives—the car and the scene—were superimposed in their proper positions.



Here is shown a reproduction of the photograph that was taken at the time of the...

PLATE TWO

From the scenic negative, the silhouette of the car was opaqued, as shown in Fig. 5 and Fig. 6.

Both negatives were then placed on the printing machine and taped into position to give accurate register. The paper was placed on the scene, negative first, and printed. The part to be occupied by the car, being opaqued, did not print. Then the operation was reversed and the automobile negative was printed accurately into the space opaqued on scenic negative. This produced a composite photographic print requiring no pasting and virtually without retouching.

As soon as the photograph was finished, which was one third larger than wanted, so insuring the best reproduction, a traced tissue layout, see Fig. 2, was made indicating where the type panel and name, Logotype, were to be placed. The large completed picture looked like the one in the lower corner of the plate. There is no limit to the ideas that can be put into fine Pictorial Publicity Photography for the man or company who wishes high class work. Beautiful work can be done by the printer who will use "Rotoplate," the perfect rotogravure paper.

Supplementary Lenses for Pictorial Effects

By Charles A. Harris

Illustrated by The Author

This is just an angle to the subject of supplementary lenses but if one contemplated trying the method it might be of interest to illustrate the possibilities of soft prints from sharp negatives.

I have been using a set of two "Kodak projection printer diffusion discs" and these prints were made with the same. They are





supplied only to fit the projection printer and I found them too large for my lens. Perhaps it might first be explained how they were altered to fit.

First take a round stick of convenient length and a little smaller in diameter than the lens flange. Then wind around the stick near one end a strip of paper, pasted on one side until this equals by measurement the flange diameter. Obviously what is wanted is just the right diameter or circumference so that when a ring of paper is wound upon the stick it will fit snugly upon the lens flange. A test for this should now be made with a temporary ring of paper, pasting at one end to hold it together. If too small extra paper is pasted upon the stick continuing the strip of paper already attached and it is easier to build in this way than to try and reduce from a larger size. The above method is a case of taking a little trouble first for the sake of making it easier afterwards, but if desired a trial can be made of winding the filling paper directly upon the lens flange if this last is sufficiently wide.

Next from a piece of rough paper cut a narrow strip that will equal in width the depth of the disc flange on the inside. First without paste wind a ring of this paper on the stick until of sufficient thickness to fit snugly into the disc flange and after fitting wind with paste. A few touches of glue on the outside of the paper ring will hold it securely in the disc when inserted. The disc so altered should fit the lens as if especially made for it.

As to results very much depends upon the negative. There is a tendency to reduce contrasts; slight with No. 1, much more marked with No. 2, and a flat negative will not produce, they look dark and muddy. Compare the water of the sharp print with No. 2 and note the difference in contrast and this from a good plucky negative. I don't mean to say that No. 2 has been injured by the process in this particular case. It is rather the better for it.

The No. 1 I like very much for small work. It turns the edge of a sharp print very pleasingly. For large work viewed from a distance the effect is not very apparent but is not objectionable. The No. 2 is good for small work if the subject and negative are both suitable for this degree of diffusion. The effect of No. 2 for large work I do not fancy. The print enclosed is enlarged a little over four diameters and does not possess the qualities I like but this is not the worst one of the lot. I am sending a real good one. An improvement, I think, is to divide the exposure time, giving about one-half with No. 2 disc, the other half without it. The print will then look more like the No. 2 in the small print. Different effects can be had with varying proportions of exposure but No. 2 full strength I pass up for enlargements of three or four times and over. For the prints enclosed the lens in each case is working at F. 8. Smaller stops will modify the diffusion somewhat if exposure time is no object but why use a diffusion disc and then stop it down sharp?

All in all I should say these diffusion discs when used with judgment and discretion are capable of good results but unless the above discretion is used there will be disappointments. Different qualities in the negative will produce different diffusion effects, some more pleasing than others but avoid in any case the thin, weak negative.

FOAM PATTERN

James Courtney Challis

*I like to watch the white foam patterns drift
Like lace upon the sea—
Long lines that eddy from the shore, then drift
Far on the blue. Oh, what a strange uplift
Their beauty brings to me!*

*Born of the surf that beats the shore in vain
And falls in white defeat,
They take back to the sea their gift of pain,
Content to find in peace a greater gain—
Humility complete.*

*I like to watch the white foam patterns drift
Like lace upon the sea.*

A Developer Always Ready

Sigismund Blumann

Amidol is beyond question the first choice in bromide and chloride paper developers. Even the sometime objection of cold bluish black color may be discounted by manipulation. It is clear working, quick, virtually does not fog unless the silver has already been light struck or the emulsions have deteriorated with age or gaseous influence, and it requires no alkali.

It is not so popular for negative development, though why we cannot say for it gives splendid results when the exposure has been within bounds of the correct and sufficient time is allowed for the building up of the highlights.

Some months ago when impelled by necessity to devise a dry developer that I could take on a trip and use without weighing or other addition than water, I determined to experiment with a ready mixed Amidol compound and contrary to all good advice and my own better judgment resolved to use a teaspoon instead of scales. Here is what happened:

To every three level spoonfuls of anhydrous Sulphite of Soda I took two of Amidol and a scanty half spoon of Sodium bisulphite of Soda and mixed them intimately. This mixture was put into a pint jar with a screw top and snugly fitting inside was placed a disk of paraffined cardboard. This latter to protect from air-oxidization. The empty space was packed with crinkled wax paper such as comes around sensitive papers.

In use it was only necessary to take two heaping teaspoonfuls of the mixture to sixteen ounces of water, which is approximately two water tumblers full to the brim.

If you are in the habit of overexposing add a few grains of bromide to your compound,—taking the proportion from your present Amidol formula.

Now, if these directions seem too delightfully simple and a little lib to be useful, be informed that of all developers Amidol offers the greatest latitude in admixtures. I have used half as much and twice as much as the formulas give of, sometimes, Amidol, or Sulphite, or Water and with the element of time of development the final results were quite identical.

This is not to be taken as the Devil's advice to stop being careful and accurate. Too much freedom spells ruin in photography. But for a purpose and with an object, just with this developer and for this purpose try the above when next you are bound for the high

mountains or some remote place where it will be inconvenient to carry along a scale and measuring glass.

Take with you a jar of the mixture and use the hotel basin.

Oh, yes! You might want to fix the negatives or prints. Take, also, another pint jar of hypo. No recommendation or guarantee goes with this. It has served me for months and a man well known in scientific work has been using it for some time and intends to take it along on an extensive trip. Should it fail to work in your hands blame the tap water or yourself. There is no opening for argument.



A TRIP TO THE
Narrated by
Raymond Carver



SAN BLAS PLACE.
Illustrated by
The Author.

After the Panama Railroad had safely taken our party across the Isthmus from the Capital of Panama to the City of Colon, we embarked on the good ship "Gold Star," a converted yacht with a record in the later war as a subchaser, now being used by the Panama Canal as a tourist boat to show the "Greatest Engineering Feat of the World." Leaving Cristobal, the American town at the northern end of the Canal, shortly after midnight we headed directly down the coast towards Colombia and soon after daylight we reached the first of the San Blas Islands of which there are some three hundred or more. They all lie within about eight miles of the coast of Panama and extend down to the boundary line between Panama and Colombia. Some of them are just large enough to accommodate the half dozen cocoanut palms growing on them while others are several square miles. The islands are populated wholly by Indians, a race which would undoubtedly have to be called the original Panamanians, but who have advanced hardly beyond the Stone Age, according to a recent explorer and adventurer Sir Mitchell Hedges of England who had just returned to Panama from an extended trip through these Islands. They have some of the characteristics of the North American Indian, the copper colored skin, high cheek bones and straight black hair but they are of very small stature, the average height being about five feet. As will be noted from the illustrations, they have a very peculiar



Native Indian, Father and Daughter

San Blas Indian in Full Dress

build, the shoulders being square and much wider than the hips. One very noticeable feature about this race of people is the fact that they have retained their original characteristics hundreds of years, something that no other people in this section of the hemisphere has been able to do. Beyond a doubt this is due to the fact that they will not allow a white man to remain on the inhabited islands after sunset. If a foreigner stays there over night he must sleep on the boat away from the island or else move his bunk over to the mainland. Having a language of their own, that is entirely Indian, it is very difficult to acquire much information from them but it has been said by many well known men who have visited there that no race of people on earth have a stricter code of morals than they.

"Porvenir," the first island in the group is the home of the Panamanian officials who have been sent down here by the Government of Panama to keep peace among the separate islands and to see that the Indians do not swear allegiance to Colombia too often, which has been their habit about every new moon, not that it would make any material difference but Panama likes to have as much of the cocoanut business come to Colon as is possible. We stopped here just long enough for a police officer to board the "Gold Star" to accompany us as an interpreter.

*Native Village**Panama*

Our first landing was at "Parti," an island just across the bay from "Porvenir." Here we stopped for two hours, anchoring off the island about half a mile and going ashore in the native "cayuca," a boat hollowed out of a log and more treacherous than any canoe. Four or five would crowd into one cayuca, weighting it down to within two or three inches of the gunwale and then hold their breath while a seven or eight year old boy paddled them ashore. It is said that outside of Manhattan Island, "Parti" is the most thickly populated island in the world. The thatched huts are built right down to the water's edge and so closely together that the eaves touch. Cameras came into prominence here, Brownies, Kodaks, 3A Specials and Graflex. Everyone was of the same opinion, that they had never seen such wonderful cloud effects any place. Upon showing some of my prints after our return, several photographers asked me why I printed in so many clouds telling me that I had almost overdone it, when in truth those same pictures were taken at 1/25 of a second with a three times ray filter. When it is considered that we are only nine degrees from the equator here and receive the sun's ray almost direct, it is no wonder that we can get an open landscape on sea or land with as small an aperture as f:16 and :22 and an instantaneous exposure. At this island (Parti), I was lucky to get the little girl with the silver coin necklace and her father to pose. Upon examination it was found that the coins used in making this adornment were from ten or eleven different countries, the largest being the American half-dollar and the English florin (48c). It was estimated that the necklace weighed at least ten pounds. The nose ring, which was probably the first feature noticed in the picture is of solid gold and made by hand by the natives, these are worn by all the women and girls with the exception of those on the Island of "Nagana" our next stop.

"Nagana" lies about twenty miles below "Parti." It is the

*Isle of Nagana**San Blas*

most civilized island of the entire group, American missionaries having lived here for the past several years. Here we found the houses, though still the same thatched huts as the other islands, arranged very evenly along a wide street of white sand. The one and only building having "Honest-to-Goodness" States siding and a red galvanized roof being the missionary's home and school. Our first impression was that we had arrived on a big National Holiday or something of that sort as everybody seemed to be carrying the Stars and Stripes or the Panamanian Flag and another large flag with the letters N. B. C. in white on a solid field of blue. One commercially inclined young member of our party immediately called out, "Oh look at the 'National Biscuit Company's' flag." An ambitious young Indian who had gone to school and spoke fairly good English soon informed us that they had an organized baseball team on the Island and that N. B. C. stood for Nagana Baseball Club, and he insisted that we let him show us their ball diamond. It would compare very well with the one I saw in Center-ville, with the exception that if a ball went over first base it went into the ocean and a fly over third would put it so far in the jungle a bloodhound would be needed to find it.

Leaving "Nagana" about two-thirty, we made the thirty-five mile run down to "Playan Chico" through blinding as well as a very dampening rain, one of those easy tropical rains when the guage shows about an inch and a half every hour. Dropping anchor some two hours later just off the Island about half a mile, the rain ceased, the sun came out just as if it had all been prearranged for us and we all went ashore for sunset pictures. Our only regret was that the E. K. Co. do not make a roll film that could

portray all the colors as we saw them. We did the best we could with filters, etc., and must be satisfied with the results.

In compliance with the laws and customs of the natives, we left the Island as soon as the sun had gone down and returned to our boat, everyone hunting his bunk early as we were to be up and have breakfast overwith before starting back towards Panama at six the next morning.

Barring an hours delay at "Porvenir," caused by blowing out a gasket in a cylinder head, we had an uneventful trip back to Porto Bello which was to be our last stop on the way home. This is the oldest and most interesting town in the Republic of Panama, being the scene of many of the Pirate Morgan's depredations. It was here that Morgan forced the natives to build his famous "Trail" across the Isthmus to Old Panama, which he sacked in 1571. Two old forts lie on either side of the new town of Porto Bello, Fort San Jerome being the more interesting but only because it has not been overgrown by tropical jungle. In the center of the town stands the old Custom House, said to be the first example of Moorish Architecture in the Western Hemisphere, that is the brick arches over the round pillars. It could not be learned in just what year this building was erected, but it is claimed by all the natives to be 400 years old. There seems to be no reason for doubting this, as Panama celebrated her 400th Anniversary over two years ago. The last place of interest visited was the old Burial Ground. The graves are built in the side of the hill in solid stone walls, and arranged like pigeon-holes in a desk. There is a certain rent charged for each grave and as long as the descendants continue to pay this the body is allowed to remain in peace, but once the rent is permitted to lapse the grave is opened and the skeleton is thrown out on the ground and the grave is rented to someone else. Due to this custom the place has more the appearance of a "bone-yard" than a "grave-yard."



Photography as an Aid to Naturalists

By Frederick William La Barte

The accuracy and rapidity which form so marked a feature in photographic methods are no doubt mainly answerable for the increased employment of the camera by naturalists. The naturalist, however, will not necessarily be content with a single accurate and rapidly executed picture of his subject; he requires rather a series of pictures which are not only accurate but also characteristic and coherent. The three qualities essential to good natural history illustrations are accuracy, character and continuity. The obvious advantages of photographic accuracy have become proverbial. Character and continuity, however, need to be more fully dealt with considering that the majority of failures in natural history work are due to the absence of one or two of these in the finished results.

Characterization is realized in a zoological photograph, when the subject is represented in a characteristic attitude, and amid characteristic surroundings. It is in these two respects that photographs of stuffed animals are as a rule so unsatisfactory.

To take a photograph of a stuffed animal which shall appear life-like, requires more than mere photographic ability. The photographer's share in the matter must of necessity be subservient to that of the taxidermist, and, when the photographer enters upon his task with no more knowledge of his subject than is required from a cursory inspection of mouldering and badly-stuffed museum specimens, he will infallibly bring both himself and his art into contempt.

Most animals, including man, adopt certain definite postures and expressions more frequently than others. These, from constant repetition, gradually come to be regarded as characteristic. The artist or the photographer who succeeds in portraying such an expression will have secured a characteristic, though not necessarily a flattering likeness. Two characteristic positions may be looked for in animals—action and repose. The exact moment at which a picture will most successfully convey the sense of past and future is a most difficult one to determine. If we study the photographs of moving animals, we will realize the difficulty of securing, even with the perfection of apparatus and technical skill, a result which shall be in any degree convincing. Perhaps the idea of motion is better conveyed by the picture of an animal in a stationary but suggestive position than by any possible photograph of it in actual movement—at least this is the opinion of many experienced lead

ing "zoological" photographers. The quicker the exposure the more remote the chance, for when there is a deliberate attempt to suggest movement, a slightly blurred outline is not to be despised. The "distinct" rendering of some quick-moving objects would, even if it were possible, be ridiculous. The general conclusion would appear to be that, in cases where we would suggest "movement," time exposures have a certain value, and instantaneous exposures an uncertain one. The natural perversity of things has arranged that the former shall be the more difficult of execution.

But there is more than mere attitude to be looked for in a characteristic photograph. The surroundings must be carefully considered, and (taking a special meaning of "character") those particular markings and peculiarities which differentiate the subjects from closely allied species.

The surroundings should, of course, be contiguous with the observed habits of the creatures to be photographed. There is no excuse for failure in regard to surroundings on the part of photographer naturalists who have such a magnificent field open to them.

Let the photographer naturalist select a single living form which is common—it does not matter how common—in his particular locality, and determine to most satisfactorily record every stage of its development which is photographically possible. Let him then turn his attention to its habits, to its characteristic positions of rest or movement, to its similarity or dissimilarity with closely allied species. Let him supply photographic deficiencies by a written record of colouration, measurements, and so forth, and the result can hardly fail to be valuable.

Photography for naturalists falls into two obvious divisions. The first of these may be termed "stalking" photography. In stalking photography the camera is approached as nearly as possible either to the object or to the spot which the object is expected to occupy. It may be necessary in certain cases to disguise the camera or the operator or both. A variety of methods for so doing exist. The success of "stalking" photography is obviously largely dependent on:—

- 1.—The observing power of the photographer.
- 2.—On his patience.
- 3.—On the time at his disposal.

And on these heads there is reason to amplify and analyze. We shall trust, however, to the reader's interest and ingenuity to supply the deductions and proceed in the next installment to the second division of our subject, as outlined.

(To be continued)

CAMERA CRAFT

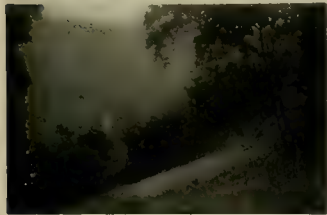


MEDAL AWARD
Advanced Class
Alma R. Lavenson



ADVANCED CLASS

MAY 1929



SECOND: *Alfons Weber.*
FOURTH: *W. A. Watson.*

THIRD: *Dr. Max Thorek.*
FIFTH: *S. Yamane.*



MEDAL AWARD
Amateur Class
M. Ikoma



AMATEUR CLASS
MAY
1929



SECOND: *Dr. L. C. Davis*
FOURTH: *F. X. Cleary*

THIRD: *Paul Zammit*
FIFTH: *M. Kawai*



ARTISTIC PHOTOGRAPHY IN AMERICA

For the text of "Das Deutsche Lichtbild," Frank R. Fraprie, F. R. P. S., has contributed a splendid article on the above subject. It is clear, brief and for the most part right.

We would differ from him on one issue. In justification of the system of judging salons by juries, he argues with the critics somewhat on the basis of confessing a wrong by defending it against a possible greater wrong. Says Mr. Fraprie:

"There is strong opposition in many photographic circles to the operation of juries . . . The organizers of every show have to deal with several times as many pictures as they can possibly hang, and they have the unquestioned right to select their own way of weeding them out."

The question is have they any such right? In inviting photographers to make pictures and to send them they assume a responsibility to the photographer on one hand and the public whom they expect to furnish them an audience. To the former they owe a careful judgment as a matter of justice. To the latter a show consisting of the best chosen from the mass.

Continues Mr. Fraprie:

"To the genius (in his own estimation) who complains that he is not recognized they have the right to say, as says the champion boxer to the hordes of would-be challengers, 'Go and get a reputation.'"

The simili is inept. Sophistry is apparent when one considers that the reputation of the pugilist is gained by knocking his opponent senseless and that the preeminence of the artist is based on inspirational emotions and their conveyance to others, who far from being opponents, are presumably sympathetic and in accord. Mind and matter cannot be subject to such identity.

As a matter of fact, when juries assume the attitude of saying to artists, "Go get a reputation," they are apt to be really thinking, "These already great ones have favor to grant, reputation which shall reflect with glory on ourselves," or they are simply overawed by reputations.

In either case they are not juries or judges but groups of very rascally distinction swappers or weak sycophants.

Fortunately most juries are made of sterner stuff and their judgments are made from a knowledge of the medium, a study of the principles, trained observation, sympathy and love of photography.

All to the good and with a perspicacity for which Mr. Fraprie has long been noted he closes with this paragraph:

"The Pictorial Photography of America progresses. We pass through waves of idolatry of one fashion after another. Murky gloom and despair, fuzzytypes, rational soft-focus work, today pattern, have successfully conquered the rank and file of copyists of each other, but each new fashion leaves us masters of one more pictorial element, and the best achievements of photography today come much nearer being interpretations of an artist's mood to kindred souls than ever before. It will be long before any photograph means as much to as many men as does the Sistine Madonna or Durer's Melancholia, but we are moving in the right direction when we portray the glory that light can give to the humblest and most common things."

There is an entire essay in these few lines and we sincerely thank the writer for putting what we and our foreign brother need to know, so succinctly.

CAMERA CRAFT

ADVANCED COMPETITION

May 1929

Dr. Mathias Albere	Hiromu Kira	Jacques Quentin
Edward Alenius	Miss A. R. Lavenson	K. Takahashi
John C. Ament	Iq. Levitsky	Dr. Max Thorek
Rene Cousant	Michael Lorry	W. A. Watson
P. C. Demonti	K. Matsuki	Alfons Weber
Marius Gallazi	Dr. J. B. Ochsner	S. Yamane
Miss H. Alma Johnsen	Franz Offermann	M. Zeppatini
	I. Popacapolias	

AMATEUR COMPETITION

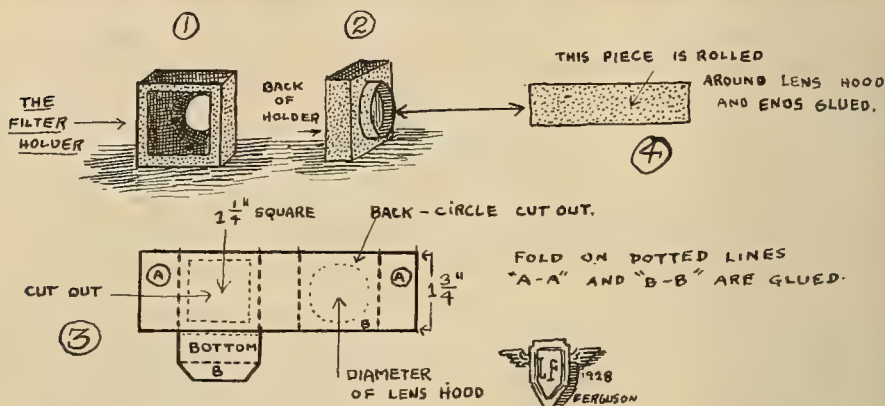
May 1929

C. d' Abruzzo	Jean Gaumason	John Pohland
Frank L. Adams	W. F. Goddard	J. Dupont Quentin
Peter Asanoff	John T. Greve	Rene Raoul
Adolph Beity	M. A. Haney	A. J. Smith
J. V. Bessler	H. Y. Hara	Edgar S. Smith
A. Blackie	Mrs. M. Hildebrandth	John W. Solar
Yock L. Chu	I. M. Ikoma	H. G. Tienken
A. W. Clark	O. Ikuta	Frank Toy
Miss Florence Clay	M. Itoh	F. W. Toepel
F. X. Cleary	Miss Elfrida Vanson	R. B. Trexler
Edwin B. Conner	Dr. Thomas Johnson	T. K. Tsukane
O. W. Conrath	M. Kawai	Marion Tyrell
J. A. Crapiola	Heinrich Knecht	H. Ulman
Dr. L. C. Davis	K. Kojimoto	Hage Verdt
Carl Demarel	C. E. Lamphere	S. J. Wigley
Mrs. W. F. Elridge	H. C. Lee	Walter E. Woestman
E. Engstrom	Theodore McCandless	S. Yamamura
Irving Feldtman	Robert A. Moss	O. Y. Yanagisawa
Louis Ferrari	William Narahara	Miss S. Yautz
J. Fugaci	Aage Olsen	Paul Zammit

TO OUR CONTRIBUTORS

This competition is growing and that is gratifying, but what pleases us most is to note how the very mediocre snap-shooter develops within a few months into a picture maker. And we like to believe the potencies of these competitions are an incentive, an educational factor, and an encouragement toward that betterment.

Again we say, do not strive for an award except inasmuch as it proves your worthiness. Do strive to make better and better pictures. Your progress is the finest, most valuable award.



A Filter Holder You Can Make

By Lowell C. Ferguson.

Both the 16 and 35 mm movie bugs who are planning on switching to panchromatic stock and filters, will doubtless be interested in the little accessory described herewith. The device is designed to hold the filters and slips over the lens, being easily attached and detached. It differs from the store article in two ways: First, you make it yourself; second, the financial strain will not exceed one dime. It is a handy device and is well worth the little time required to make it.

Referring to the sketch:

Fig. (1) shows the holder which is made of medium heavy cardboard. Fig. (2) is a back view of the contraption, showing the circle of cardboard which fits over the lens. Fig. (3) is a layout of the holder, and the dimensions are for a holder to accommodate the small Wratten filters one and one-half inches square. For larger filters the dimensions can easily be calculated. Fig. (4) is a strip of cardboard of the same width as the lens hood, but longer. This strip is wrapped around the lens hood and glued. When dry it is slipped off and glued to the back of the holder in the position shown in Fig. (2).

In the layout Fig. (3) the cardboard is bent on the dotted lines. To do this easily it is only necessary to cut slightly through the cardboard with a razor blade along the dotted lines, using a ruler or some similar article for a straight-edge. The cardboard can easily be bent to shape after being so treated. The pieces A-A are glued together, which forms one side, and the piece B is glued to the back. The circle cut out of the back is slightly larger in diameter than the lens hood. The circle of cardboard is glued over this. The front of the box is cut out as shown.

The box, or rather, holder, I have been using was coated with black lacquer — three coats, which toughened the cardboard and made the device more durable. If you do not care to lacquer the holder, give it a good coat of India ink, which will improve its appearance and cut down light reflections.

Mount Vernon Opens to Amateur Movies

The historic home of George Washington is no longer forbidden ground to America's army of amateur movie makers who visit this patriotic shrine in ever increasing numbers, it is announced in October Movie Makers, magazine of the Amateur Cinema

League, official organization of the nation's amateur cinematographers.

Mount Vernon was thrown open for the first time to amateur filmers, it is stated, at the last meeting of the Grand Council of the Mount Vernon Ladies' Association of the Union. Although amateur "still" cameras have been permitted within the museum grounds, amateur motion picture equipment has previously been strictly excluded and there has been wide protest among those who make films for showing at home projectors to their families and friends. The action of the Mount Vernon Ladies' Association of the Union will, therefore, be keenly appreciated by amateur movie makers, according to the Amateur Cinema League.

While amateur cine cameras are forbidden in a few places in the more conservative countries of Europe, such exclusions are out of keeping in this democracy, according to the League, unless for a reason of fundamental importance such as maintaining the secrecy of national fortifications. Therefore, an organized effort is planned by the League to catalogue all non-essential motion picture restrictions and to secure their abatement.

Hunting with the Movie Camera

The movie camera is crowding the gun as the preferred weapon in modern hunting. "Shooting" game big and little with a camera has all the thrill and certainly all the skill of the old killing game. Except for scientific purposes and the actual need for food, the civilized man is turning away from the wanton destruction of life, or from causing needless pain to dumb animals—as a matter of sport. He is beginning to doubt the sportsmanship of many of the practices that once were popular in the hunting season—and his pleasure in the killing is diminishing.

The movie camera as a substitute for the gun has a double value for it not only "kills" the animal, but it preserves the whole stirring scene for future contemplation, and the film is both proof and entertainment for family and friends. One of the winners of the \$500 Photoplay Amateur Movie Prize is quoted as saying—"I've hunted big game each fall for the last thirty years in practically all of the

Canadian Provinces from Alaska, to and including Newfoundland. I have secured some fine specimens of all game found on this continent; but, for the past five years I have hunted principally with cameras."

—DeVry Movie News.

Kodacolor Novelties

As with most new things, the use will be almost entirely along one or two lines. Flowers, landscapes, fishes and so forth. The possibility of seeing how baby looks in blue, pink, or whatever color; the new party-dress of sister Mary; the color scheme of papa's summer outfit—these are matters of family history that will be entertaining in twenty years or more from now. Even color plans for house painting can be more cheaply gotten with the Kodacolor than any other way. No three color separation negatives, nor home reversal processes with risk of spoilage. Just shoot a few feet on the houses you fancy and pick your preference. Let the painter see the projection and there you are.

The time is coming when textures and patterns will be shown by travelling salesmen. The demonstrator—on the screen—will handle and exhibit the goods showing the flowing lines, the pattern and colors as if in real life, and sales resistance will be almost overcome.

Professionally or amateurally (sic) we are glad to acknowledge a great indebtedness to the concern that makes it possible for any layman who can press a button to make color reels.

Dirty Lenses

Cleanliness in still photography is essential, but when one considers the enormous magnification of motion picture images it must be apparent that tiny dust specks on the lens which give a spot or blur on the negative, will project as blots of considerable size. Many dust spots not only slow the taking, but produce marred outlines, since refraction is changed to a degree. Keep your machine clean. By all means keep your lens dusted. The dull, flat effect of your pictures may give place to clear, bright projections when you do this.

You ask a great deal of your outfit. Give it something.



Association News

JOHN R. SNOW, Mankato, Minnesota, *President*
 CHAS. AYLETT, Toronto, Canada, *1st Vice-president*
 D. D. SPELLMAN, Detroit, Michigan, *2nd Vice-president*
 GEORGE STAFFORD, Chicago, Illinois, *Treasurer*
 C. W. HOWSON, Minneapolis, Minn., *Chairman Commercial Section*
 PAUL TRUE, New York City, *Chairman Manufacturers Bureau*
 L. C. VINSON, 2258 Euclid Ave., Cleveland, Ohio, *General Secretary*

The Commercial part of the Program has been completed for the Buffalo Convention during the week of May 20th. It will be the largest, strongest and most diverse program that the Commercial Section has ever offered its members.

In addition to several numbers during the forepart of the week, Friday, May 24th, will be devoted entirely to lectures and demonstrations of interest to the Commercial and Industrial photographers.

Ray Cowen of the Earl Roper Organization of Philadelphia—"Advertising for the Commercial Studio"

How to get business and at little expense. The Earl Roper Organization, of which Mr. Cowen is an important member, has built up a most successful and rapidly growing business in the past few years in the city of Philadelphia by the means of advertising. They have proven, and Mr. Cowen will illustrate in his talk how it can be done.

**J. W. Allison, New York City, N. Y.—
"An Elementary Talk and Demonstration on Color Rendition by Photography"**

In the Commercial field the use of color photography has increased many hundred percent during the past few years. Mr. Allison is recognized as one of the authorities in this country on the subject of the handling of color sensitive negatives.

**H. I. Williams, New York City, N. Y.—
"The Effect of the Modern Movement on Photography"**

The modernistic or futuristic movement in art seems to be turning the art world up-side-down. Rules and practices that have prevailed for centuries are discarded. What is its effect on photography? H. I. Williams, one of our most successful photographic illustrators in New York, has made a close study of the possibi-

ties that this movement has for the photographer.

Walter A. Bartz, Youngstown, Ohio—"Motion Pictures for the Industrial Plant and Scientific Institution"

As head of the Photographic Department of the Youngstown Sheet and Tube Company, Walter A. Bartz has successfully proven that there is a most profitable field in motion picture work for the commercial photographer.

**Charles K. Archer, Pittsburgh, Pa.—
"Helping Safety and Efficiency by the Use of Photography"**

The successful commercial studio today is finding it much easier and far more profitable to sell "ideas photographically expressed" than to sell photographs on a price basis. The studio that is up and coming and seeking new fields for the use of photography will find Mr. Archer's talk on the use of photography in safety and efficiency work a most profitable one. Mr. Archer, as head of the Photographic Department of the Carnegie Steel Company, has made an exhaustive study of the possibilities for photography.

LeVern T. Ryder, Rockford, Ill.—"A Demonstration of Microscopic, Scientific and Medical Photography with Equipment"

Modern industry is demanding remarkable things from the photographer and scientists are using photography in every phase of their research work. Mr. Ryder will demonstrate the latest equipment required in microscopic, scientific and medical photography.

W. E. Dobbs, Flint, Michigan—"Helping the Advertising, Publicity and Sales Promotion Departments through Photography"

One of the most important and profitable fields for development is the use of photographs for sales and publicity purposes. Wallace E. Dobbs, Vice-Chairman of the Commercial Section, as Head of the Photographic Department of the Buick Motor Company, has had a most unusual and interesting opportunity to study how photographs can be successfully used to build business.

J. C. Post, Chicago, Ill.—“Cost Finding and Cost Distribution for The Photographic Department”

Costs are even more important for the commercial studio and the industrial photographer. Every job is an individual problem. Unless every item of cost, including rent, automobile hire, time and material, labor and insurance and other items are figured, the opportunity for losing money are multitudinous.

J. L. Mahaffey, Pittsburgh, Pa.—“Personal Service on the part of the Photographic Department and How to Cash in on It”

It is difficult to define the term “service.” Yet its knowledge and application tells the difference between success and failure. It is the intangible something that keeps the customer loyal.

Reduced Rates on Railroad Fare

The railroads have announced that they will grant reduced fares for members attending the Convention as they have in years past.

All members when purchasing their transportation, should ask the ticket agent for a reduced fare certificate. On arrival at the Convention, this certificate will have to be signed at the Secretary's office. This will then entitle them to one-half fare on their return.

Winona School

Registrations are commencing to come thick and fast for the Winona School. The Portrait class will be limited strictly to 100 students and the Commercial course to 60 students. The tuition for the Portrait course will be \$75.00 for the four weeks and \$80.00 for the Commercial Course.

The School Trustees have found it necessary to increase the tuition in order to keep the School on a self-supporting

basis. The School has never been conducted for profit and the increasing number of instructors and improvements in the building and equipment have increased the expenses so that it has been necessary to charge more for the course.

Secretary Vinson announced that the Annual Prospectus is now in the hands of the printer and will be ready for distribution in about a week and will be mailed to all members of the Association.

Advertising

The Advertising Campaign is progressing in a most remarkable manner. That this is true is evidenced by the way the photographers are paying their acceptances when due.

What Price Glory

If anyone ever doubted the enterprise and boldness of Fred Millis, and we venture to assert, none likely ever did, the following will kill the doubt.

Mr. Millis telegraphed President Coolidge an offer of \$75,000 a year to accept the chairmanship of the board of the Millis Advertising Company. The offer, which was widely noticed by newspapers and is being intensively discussed by citizens in every part of the country.

Verily the advertising of the Photographers of America is in good hands. Equally verily it pays to advertise for who, hearing, seeing, noting that “Photographs Live Forever” and “Photographs Tell the Story” are slogans broadcast from Millis XYZ, but will associate Millis, Photography, Coolidge, and will feel that photography is mightily grown to importance.

You are all right, Fred. We hope Mr. Coolidge accepts and are quite certain that the careful conservation of resources, the watchfulness over overheads, the insistence on a dollar's worth for each dollar, and the brain power that saved money for the nation and kept it on a straight course and an even keel, will function for you.

But whether or no, the move was a good one and we'll tell the world you shall never be accused of hiding under a bushel that light which may bring attention to your affairs and the affairs of your clients.

The national advertising program is in good hands.



Pacific International Photographers' Association

Embracing Alaska, Alberta, Arizona, British Columbia, California, Hawaiian Is., Idaho, Montana, Nevada, Oregon, Utah, Washington.

President: George W. Derbfus.....129 Twelfth St., Oakland, Calif.
Vice President: Ralph Young.....419 Sutter St., San Francisco, Calif.
Secretary: Claude F. Palmer.....215 Sweetland Bldg., Portland, Ore.
Treasurer: S. Walters.....Bushnell Studio, Seattle, Wash.

CONVENTION AT SAN FRANCISCO

August 28th, 29th, 30th, 1929

A Preconvention Meeting

At noon in one of the banquet rooms of the Hotel Clift about forty manufacturers, dealers, and representatives of the photographic industry sat at luncheon with the executives of the district and president Derbfus at the head of the table. It was the first large get-together to discuss a course of procedure whereby the trade could cooperate to the highest efficiency and the least waste motion toward having the coming event epochal in every way.

The various committee heads were called upon by the president and reported what had been done, planned for the doing, and what was needed most to be done. The trade representatives told what they could do and pledged themselves to the accomplishment. Agfa-Ansco in the person of general western manager A. S. Hofmeister, Tony Babb, general western manager for the Eastman Kodak Stores, Mr. Pye, wholesale branch manager and Mr. Elwess manager of the San Francisco Store, Bausch and Lomb Optical Company, California Card Company, Camera Craft Magazine, Defender, Hirsch and Kaye in the person of Mr. Dolan, Zeller-

bach Paper Company, all attended were represented by the executives and staff of employees, and Mr. Stone who is remembered as the genial western agent of Gevaert travelled all the way from Portland to be present. All gave unqualified assurances of a whole hearted support and persistent efforts.

Your president is doing wonders in a way peculiarly his own and has enlisted the leading Eastern authorities on conventions and their management toward informing him of past experiences and the effect of various expedients. His own aggressiveness and unfailing cheerfulness is doing much to pep up his fellow workers and with Laurence Morton at his right hand to further advise the coming affair is being handled perfectly.

The success of the convention was never in doubt, its unusual success is now assured. Memberships are beginning to come in numerously. A caravan has been started which will bring members from the far north to San Francisco at a nominal cost, the program promises unusual fine talent and subject matter, and you are told now, authoritatively that we are not going to Faw Down and Make Boor Perish the thought.

THE NORTHWESTERN BROTHERS

are even now organizing a caravan and will attend in force

Prepare and Plan Your Affairs

NOW

and send your prints early

Let Us Shake Hands in San Francisco

HIT CHAT

About our friends.



Ye Editor Retaileth Newes of Ye Profession and in Quaint Italics Titillateth Ye Sphynx with Hys Quill

Master Portrait Photographers of East Bay

The portrait photographers of the east-bay section have completed their organization and are holding meetings at regular intervals. They have already reached a point where they function for the good of the membership and are at this time planning cooperative advertising to inform the public of what they propose to deliver in quality and ethical dealings. We expect to hear great things from that group of earnest craftsmen.

Legality of Reproducing Naturalization Certificates

Thanks to Mr. L. P. Stevens, Secretary of the Commercial Photographers' Association of Portland, Oregon, and vicinity, an allied organization of the Pacific International Photographers' Association, we are enabled to publish the following which will be of inestimable value to the craft in keeping its members out of legal difficulties and perhaps criminal liability.

U. S. DEPARTMENT OF LABOR

Naturalization Service

Office of Examiner

512 Post Office Building

Portland, Oreg.

March 20, 1929.

Columbia Commercial Studio,

222 Sixth Street,

Portland, Oregon.

Gentlemen:

This is to acknowledge receipt of your telephone call of March 19th, making inquiry as to whether or not there was any violation of law in photographing or photostating certificates of naturalization, and wherein it appeared that you had been requested to photograph a certificate of naturalization by a person apparently sent to you with the advice that such

photographing of a certificate of naturalization was entirely legal.

Confirming my advice to you over the telephone, I would advise that Section 75, U. S. Penal Code, reads, in part as follows:

" * * * Whoever shall print, photograph or in any manner cause to be printed, photographed, made or executed any print or impression in the likeness of any such certificate or any part thereof * * * shall be fined not more than ten thousand dollars or imprisoned not more than ten years, or both.

This office has experienced considerable difficulty in connection with promiscuous photostating of certificates of naturalization, and we have been put to considerable trouble in running down and depriving various persons of photostats which were illegally made. It is not our purpose to cause any person serious embarrassment by reason of such person overstepping the law through ignorance; yet, taken as a whole, the problem is rather extensive. I feel obliged to you for calling on me for advice as you did, and am writing you this letter in the hope that it may be of some assistance to you in the future, and that it may enable you possibly to be of assistance to other firms or persons engaged in a similar line of work.

Respectfully yours,

U. W. TOMLENSON

District Director of Naturalization

Frank Chambers, Ahoy

In Cleveland we contributed a new umbrella to the sport of some one who may be keeping it as a souvenir; and in New York our favorite pipe deserted us for better company. Buffalo is imminent and if Frank happens to be our neighbor there

we may offer him another laugh. Frank, old boy, no one seems to want our head, though we have lost it often enough. I may not laugh with you, speaking in first person singular, on impulse, at the time, but later when a sense of humor revives, we can always join you in the fun of the thing.

Northern California Association

On Monday evening, April 8th, the photographers of Northern California met at dinner in the Red Room of the Hotel Bellevue and after a fine dinner listened to two splendid speakers. The occasion was an exhibit of the prints that had been hung at the National Convention and Mrs. Anne Brigman discussed and criticized them from the viewpoints of a pictorialist and Mr. Jennison B. Parker took the practical advertising man's looksee and gave his opinion of what these prints had or lacked to make them desirable for his purpose.

Mrs. Brigman's place in photography needs no telling for she has been a shining light in the firmament of Salons these many years, albeit her years are far from the maturity of her art and experience. Mr. Parker is an advertising man who has used photography in many of his larger campaigns and is by that qualified to speak of pictures from a buyers deductions.

The meeting was not large, about thirty attending, but it was intimate, coherent, and above all attentive. Sergeant O'Callaghan, vice president, officiated in his usual jovial spirit at the request of President Mable Spencer. A good dinner, a profitable series of talks, and a warm get-together evening altogether. It is good to meet ones fellow professionals and through learning their humanity sense our own.

Ralph Bonwit

The Pittsburgh Salon is still the one great American Pictorial Event of the year. Other shows may claim antecedents, priority of sorts, importance, and whatever, but Pittsburgh, the muchly praised, muchly damned, always discriminating, is the outstanding affair amongst them all.

This year we are again jubilant in having obtained a review of the exhibits from Ralph Bonwit. Those who recall the previous articles from the same man will look forward with the same anticipations which animate us. Bonwit is a fearless writer who has no prejudices and plays no favorites. He tells the truth as he sees it and, best of all, does it in good English. A headful of ideas suffers none for being couched in acceptable language and we are happy to say Bonwit is rich in thought and able in expression. This bouquet is culled from a garden of sincere emotions and we offer it with confidence that many a reader is mentally adding a flower or two to the nosegay.

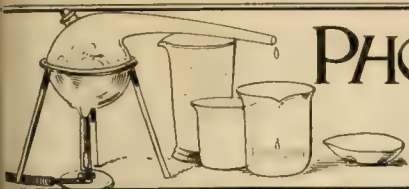
Challiss Turns Lyric Song Writer

Those of our readers who have had so much enjoyment from the verses of James Courtney Challis will be pleased to learn that many of his lyrics have been set to music, will be published and are to be sung by a number of prominent singers in America and abroad. Gray Rains, Soaring, A Love Lyric, and others are even now being heard from the concert stage in the east.

Mr. Challis has had a warm spot in our heart from the receipt of his very first contribution to this publication and we always look forward to more of his inspirations. In our own mind there is no doubt that he will find a place in literature, if he may not be said to have already done so. The price of wider acquaintance is, however, not merit alone but time and persistence.

IN MEMORIUM Mrs. H. Lancaster

The sad duty devolves upon us to chronicle the passing of a good soul and a fine woman. The wife of our esteemed brother photographer Harry Lancaster of Martinez passed away March 18th. The place she honored in this world must remain a void for her chosen work was to help the stricken and her religion that of healing through faith in Christ. Her earthly works must have gained her a chosen haven in a better existence than this plane offers and we hope her bereaved family will gather consolation from that belief



PHOTOGRAPHIC DIGEST

Edited by H. D'ARCY POWER, M. D., F. R. P. S.

BLEACHING AND TANNING BROMIDE PRINTS FOR BROMOIL

During the processes of bleaching and tanning a bromide print, the gelatine is subjected to physical and chemical changes. Not only does the gelatine form the vehicle in which chemical reactions take place, but it enters into some sort of chemical reaction itself in the tanning stage of the process.

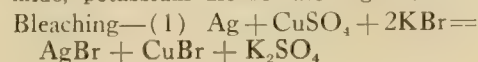
The chief physical changes are the swelling and shrinking of the gelatine, due to wetting and drying the print, and temperature changes, which may take place during the various operations. Of these, the swelling and shrinking are usually considered advantageous to the process, i.e., drying the bromide print before bleaching and tanning, and drying the bleached and tanned print before inking up. On the other hand, changes of temperature, especially during bleaching, tanning, and the subsequent fixing operations, are frequently quite disastrous to success in inking up.

It is generally a simple matter to prevent faults due to these causes, if only one is prepared to take reasonable trouble, but there are possibilities of faults due to chemical causes that are not so easy to regulate, and which lie mainly, in the opinion of the writer, in the use of a single solution bleaching and tanning bath.

Three of the most frequently met faults are—(1) irregularities along the edge of the print, such as refusal to take the ink, or patchy pigmentation; (2) a refusal of large shadow masses to take their full quota of ink—they behave like half-tones and cannot be cajoled into sticking to the pigment; and (3) difficulty in making portions of the shadows take any ink at all. These faults are probably chemical; the first is usually attributed to too rapid bleaching. Experiment indicates that the

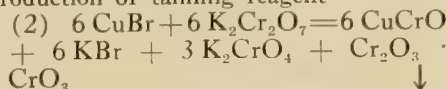
second is due to some fault in the bleacher; "stale" dichromate is mentioned as an offender. The third fault frequently arises when portions of the shadows contain a very dense deposit of silver. Faults are also said to be caused if the action of the bleaching and tanning bath is not even.

The chemical reactions that take place in bleaching and tanning a bromide print with a copper-sulphate, potassium bromide, potassium dichromate reagent are:



Cuprous Bromide

Production of tanning reagent—



Chromic Chromate

Tanning—(3) $\text{Cr}_2\text{O}_3 \cdot \text{CrO}_3 + \text{gelatine} \rightarrow \text{chromated or tanned gelatine}$

If copper chloride, sodium chloride, or chromic acid are substituted for any of these substances, the necessary alteration must be made in the equation.

Now, modern Bromoil bleaching and tanning reagents can be divided, roughly, into classes, according to the substances they contain:

(a) Copper sulphate, potassium bromide, potassium dichromate.

(b) Copper chloride or sulphate, potassium bromide, chromic acid.

(c) Copper chloride, sodium chloride, potassium dichromate.

Wherever dichromate is used, a little acid (sulphuric, hydrochloric, or acetic) may or may not be included in the formula.

In practically all cases the amount of dichromate or chromic acid is small. In the case of copper sulphate or chloride, used with potassium bromide, the proportions are nearly always between one or two equivalents of copper salt to one

equivalent of potassium bromide, and the actual concentration is arranged so as to give complete bleaching in from one to three minutes, according to the type of print. Case (c) differs markedly from the others; here from twenty to twenty-four equivalents of sodium chloride are used for one of copper chloride.

Having used examples of each type, in some cases for a period of six months, the writer finds it impossible to say that any one is better than the others. Faults have occurred at times with all of them, and especially those mentioned above as probably due to a chemical cause. On this account, it was decided to undertake an investigation of the reaction with a view to ascertaining (i) the cause of the faults; (ii) whether they were inherent in the process, or could be entirely got rid of; and (iii) whether there was any likelihood of being able to devise a method of bleaching and tanning prints for Bromoil that would be universal, i.e., would give equally good results with all suitable papers and at all reasonable temperatures.

The equations given above show that, in bleaching and tanning a bromide print, by-products are formed which take no further part in the essential chemical processes, and may even retard them. As an example, it may be pointed out that if to an ordinary copper sulphate, potassium bromide bleacher, potassium sulphate be added, the time of bleaching is increased.

With any of the usual single-solution bleaching and tanning reagents, success depends, amongst other things, on a more or less delicate balance of the ingredients. The reactions take place in the swollen gelatine, and in shadow portions of the print it is quite possible for the concentration of by-products to become quite considerable. This may interfere with the tanning of the gelatine, by slowing down the reaction between, say, the cuprous bromide and the potassium dichromate.

Cuprous chloride and bromide are somewhat soluble in water, and dissolve to a considerable extent in solutions of the sodium and potassium halides, and it may very well happen that during, for instance, too rapid bleaching, they may be removed, to some extent, from the sphere of reaction

before tanning can take place. This would give rise to just the sort of pigmentation difficulty with which rapid bleaching is associated. Similar arguments can be put forward to account for other faults.

While it is not possible, at the moment to say that this reasoning is correct, the probability is that many pigmentation faults arise in some such manner. It was therefore decided to try to devise some method of carrying out the two operations of bleaching and tanning the bromide print in separate baths under conditions that would allow each reaction to proceed to an end, that would make the retarding action of by-products ineffective and obviate any possible interference by the other reactions. It seemed probable that if such a method could be found, the objects of the investigation would be more or less attained, the whole Bromoil process would be put on a firmer footing, many pigmentation faults would disappear, and all suitable papers would work equally well.

The first experiments were made, to see how far the bleaching and tanning operations could be separately conducted by splitting the ordinary single-solution reagent into two parts. The following three bleachers, well-known examples of the cases quoted above, were tried. The writer is familiar with their action, and is in the habit of making them up in the manner indicated, from separate solutions of convenient concentration:

A. Copper sulphate, 10 per cent solution.....	20	par
Potass. bromide, 10 per cent solution.....	20	par
Potass. dichromate, 1 per cent solution.....	10	par
Water to make.....	100	par
B. Copper chloride, 10 per cent solution.....	10.5	par
Potass. bromide, 10 per cent solution.....	6.8	par
Chromic acid, 1 per cent solution.....	3.0	par
Water to make.....	100	par
C. Copper chloride, 10 per cent solution.....	14.6	par
Sodium chloride, 20 per cent solution.....	57	par
Potass. dichromate, 1 per cent solution.....	23	par
Water to make.....	100	par

The preparation of the prints and subsequent working conditions, i.e., temperature, etc., were in all cases those given at the end of this paper. The method of experiment with the above solutions may be illustrated from A, and was as follows. For a half-plate print 90 ccs. of A was made up, omitting the dichromate (10 ccs.) which was measured out into a separate vessel ready for use. The print was soaked

in water for five minutes, and was then immersed in the bleaching bath until the image had just disappeared, the dish being gently rocked meanwhile. The bleacher was then poured off into the dichromate, the whole mixed up quickly, immediately poured back on to the print, and allowed to act for four minutes. The print was rinsed in several changes of water for five minutes, fixed in 2 per cent. hypo for two minutes, and washed for fifteen minutes.

Prints prepared in this manner, with

the three different bleaching and tanning reagents A, B and C, were tested as to their inking properties, both before and after drying. Encre machine, softened, if necessary, with a little encre taille douce, was used, and a note was made of the extent to which the prints would take ink and the appearance of the inked print. Besides this, the colour and intensity of the residual image and the amount of relief obtainable were observed.

(To be continued)



Conducted by SIGISMUND BLUMANN

Intensifying Negatives and Prints

Make the following solutions and label carefully according to directions:

A.—Potassium bichromate, $\frac{1}{2}$ ounce; distilled water 10 ounces.

B.—Hydrochloric acid, $\frac{1}{2}$ ounce; distilled water, 9 ounces.

On each bottle, also put the directions as follows:

For maximum intensification, take of A $\frac{1}{2}$ ounce, of B, 25 minims, of water 2 ounces.

For minimum intensification take of A 1 ounce, of B 1 ounce, of water $\frac{1}{2}$ ounce.

To redevelop, use any freshly made, clean working M. Q. Amidol, or kindred developer without bromide.

It will be necessary to wash the negative after the bleaching till every vestige of yellow has been removed. Fixing after redevelopment is not necessary but final washing is.

For prints where improved tones only are desired, bleach in the minimum solution or even in plain hydrochloric acid solution B, without addition of any water and redevelop as for negatives. For intensification proceed as with plates or films. A rich black deposit will delight you.

Glossy Print Squeegeeing

If you will soak your glossy prints for ten minutes in a ten per cent solution of formaldehyde and then squeegee them on ferrotype plates, glass, or celluloid sheets, you will find they do not stick. The surface must be absolutely clean and polished. But why anyone should bother with the precarious alternative of the hardening bath when the new Chrome plates are obtainable, we cannot imagine. Formaldehyde renders the emulsion liable to cracking on being straightened and a brittle print is hardly to be desired.

Cleaning Bromoil Brushes

We have conscientiously gone through all the experiences that come to one who follows the authorities punctiliously. We have washed our brushes in gasoline, in carbon tetra-chloride, and in alcohol (denatured to be sure) but we have arrived at the independent state where we use Ivory soap and clean water and by laving the brushes on the palm of our hand till clean and then hang the brush bristles down to dry. No dissolved pigment soaks up into the ferrule, no grease remains. Soap is the ideal cleanser for anything but reputation and we have known cleanliness to work even with that.

SALON WEEK
IS COMING



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A WINNER



CLUB NOTES

FORTHCOMING EXHIBITIONS

- May 26 to June 12, 1929. Third International Salon of Poland. Closing date, May 15. Honorary Secretary, Dr. Tedensz Cyprian, Poznan, ul. Skryte, Poland.
May 2nd to June 2nd, 1929. First Chicago International Salon. Closing date, April 2. Chicago Camera Club, 31 West Lake Street, Chicago, Illinois.
June 10 to 22, 1929. Fifth International Exhibit of the Seattle Camera Club. Closing date May 4. Seattle Camera Club, 422½ Main Street, Seattle, Wash.

Ann Brigman One Man Show

A One Man show by a woman. But then what a woman! One of the foremost pictorialists of the world and a creator of pictures from inert materials, who has the magic power of making trees into personages and figures into parts of trees. Mrs. Brigman feigns indignation at the persistence with which her Sierra Tree Studies are made the basis of her fame and the standard of her excellence but under the simulated anger is an indulgence born of her changeless love for the high mountains and the weird trees that grow just this side of the timber line. And all this anent her exhibit at the Fort Dearborn Camera Club during the month of May.

California Camera Club

Miss Mackintosh is keeping the View Finder up to its mark and a nice, clean looking monthly emanates from the C.C.C., that does the club credit.

The activities of a camera club are likely to consist of indoor sports in the winter, but not in California. Still life photographers love to go out in the open in January and snap the wild flowers that color the fields, and the roses in the garden. Or something like that. Los Angeles please copy.

Be that as it may, read, oh ye eastern brothers, this program for the month of March:

Sunday, March 10. Hike to Mussel Rock. As the road is sometimes in the open, it will be advisable to dress lightly and bring your linen dusters.

Sunday, March 24th. Outing to Land's End (a place on the beach of the open

sea) and open air luncheon. Iced drinks will be served.

My memory of my home town in March brings to mind winds that blow and bitter cold toward the ending days.

The annual show of the Camera Club of New York occupied the walls in March and the array of prominent names in photography startled us. We had no idea the Camera Club had rounded up so many masters. The work was what might be expected and any photographer, amateur or professional who missed the showing has suffered the loss of a rare opportunity.

An Error in Notan

Through an unintentional error on the part of the Editor of Notan, the Bulletin of the Seattle Camera Club, it was announced that Dr. Koike is the first and only Japanese to be honored with the conferring of associateship. Unless we are mistaken, Mr. H. Kira of Los Angeles has been entitled to sign himself with the appended A. R. P. S. If the good doctor is the first and only Japanese to be so honored there has been a serious oversight on the part of the Royal or negligence on the part of many wonderfully fine Japanese artists to become members, or being members, to signify their desire to be raised to associate. To our personal knowledge, a dozen artists of the highest photographic attainments, born in Japan, might well be made Fellows if their strangeness to our language and a modesty which is not credited to them did not hinder them from self-exploitation.

Dr. Koike has been the life and inspiration of the Seattle Camera Club. His ac-

tivity and, we are inclined to believe, sacrifices, have made it prosper. His pictorial ability is known. Himself will be the first to want the mistake corrected, since it

seems to reflect somewhat on his people, and the discernment of the Royal Society to his own aggrandizement. From which viewpoint this is written.

NOTES & COMMENTS



Drem Bromoil Products

Bromoil goes on, rather slowly in its speed, but steadily, and this is not surprising when one considers that so advanced and artistic a medium is selective and appeals to the best only. But ability is advancing in startling degree, and we expect bromoil to be as popular as bromide is now, within a few years. Drem bleachers, developers, inks, brushes, transfer presses and adjuncts are standard, and their unfailing reliability has done much to popularize the process. If you have tried to work bromoil with other brushes and inks, now try Drem, and make your own conclusions.

Kawee Cameras

About the size of a bath bun, easily slipped in a side pocket without even a bulge, yet opening to an extension that permits of anything possible with a commercial view box, metal work of strength and rigidity second to no other cameras of whatever size or price, and equipped with the finest of lenses, the Kawee has passed being a curiosity and has become a favorite. Burleigh Brooks is going to be taxed to keep stocked to meet the demand this season, or we miss our guess.

Central Camera Company Moves

The business of this concern built upon a foundation of years of integrity and prompt service has resulted in the already large place at 112 So. Wabash Ave. becoming too small for the volume of business. Now, at a more accessible stand and larger and finer quarters the Central Camera Co. invites all visitors to Chicago to call at 230 So. Wabash Ave. and begs to inform correspondents that mail should be addressed to the new number.

Tabloid Chemicals

Did you ever find yourself far from home in a place where no photo-finisher existed and there was no darkroom? That is the very place where you found your finest pictures, or hoped to have found them, only to discover when at home that the exposures were wrong and you could not go back to retake. If you had taken a carton or two of Burroughs Wellcome Tabloid Photographic products with you it should have been easy to develop and fix in a basin or soup plate. The tablets are carefully weighed and accurately compounded and what is of the most importance they give results second to no compound you could concoct for yourself. Get acquainted with BW Tabloids.

Defender Panchro Cut Films

The Defender Panchromatic Cut Film has a claimed speed rating of 450 H. D. which, added to its sensitiveness to the red and yellow end of the spectrum, gives it quite the speed of a fast color blind plate, though the former be used with a ray-filter and the latter without.

New Tele Xenar For Cine

The latest achievement of Jos. Schneider & Company is the 4 inch Tele Xenar f3.8 telephoto lens for 16 mm. movie cameras.

In this lens, which is the product of the noted scientist, A. W. Tronnier, connected with the Schneider factory, all the definition and brilliancy of the original has been retained. In addition, absolute freedom from distortion, the greatest defect in telephoto lenses, has been accomplished.

Burleigh Brooks, 136 Liberty street, New York City, is the American distributor for this and all Schneider lenses and his guarantee will be sufficient to carry value.

An Eastman Masterpiece

Not half an hour ago we happened to be in the local Eastman Store when as fine a bit of artistry was unpacked as ever was our good fortune to see. We don't know what it is called or even if we are anticipating the intention of the EK company in publishing this, but we shall describe as best we can what we saw.

A chest of rich, antique lacquer inlaid in gold in the Chinese manner on a stand of the same finish, all in the style of the Chan Ming period. The size is that of a tea-chest, the front letting down disclosed a desk-like interior with long, narrow pigeon holes for filing 16 mm. reels, a drawer or two for oddments, and a telescoping rod with a ground glass screen on end which on being pulled out and erected serves for the projection of motion pictures. The top lifted, uncovers an Eastman Projector which slides into position on nickel-plated tracks. In the back an extension cord to attach to your light socket. The whole, a complete projection device, a work of classic fine art, a piece of furniture for a palace drawing room and good enough for the finest place in your home or mine, a gift fit for a king or the dearest person in the world to you or me.

The cost was quoted as five hundred dollars, no more than a really good radio and less than a membership and caddy fees in a country club, but worth the wealth of the Indies or Golconda in giving us a living memory of time past, of time to come when it shall have become past, a theater by the fireside. Put on your slippers and your smoking jacket, light your cigar and have your show while in your favorite arm-chair. At the end of the year figure up the gain and find five hundred dollars well invested.

Carl Oswald With Q. R. S.

Announcement has just been made of the appointment of Mr. Carl L. Oswald as New York Sales Representative for the Motion Picture Equipment Division of the Q. R. S. Company. This is in line with the Company's policy of expansion in the field of amateur motion picture and general photographic equipment; to include in its personnel individuals who are familiar

with the general amateur field and who are, further, known therein.

This connection will mightily please Carl's many friends, especially the New York City contingent, for his headquarters will be in the offices of the Q. R. S. Company at 135th and Walnut streets, New York City.

Merger in Amateur Motion Picture Field

In line with the trend of modern business is the merger of two of the prominent concerns in the amateur motion picture field—Q. R. S. and The DeVry Corporation. This brings into combination the financial resources of Q. R. S. with the manufacturing ability of The DeVry Corporation in this particular line.

Q. R. S. has achieved its financial success in a somewhat different though closely related field, and has only lately entered into the motion picture industry. So that especially fortunate is its consolidation with The DeVry Corporation, which during the last 15 years has occupied a prominent position in the manufacture of portable motion picture cameras and projectors, both in this country and abroad.

The new company will now face the market with the most extensive line of motion picture apparatus ever offered the trade by one organization. It will include the whole range of motion picture machinery from the least expensive movie camera retailing at \$39.50 to the highest priced combination talking movie outfits for home and business.

The New Kodak Cine

The sweetest thing that has come out of factories for a long time. Tiny in comparison to most instruments that do as much and doing pretty much everything that a motion picture camera is expected to do. We put one of them in our overcoat pocket and found room for an extra lens in the same pocket. Slow motion whenever wanted without stopping action by simply pressing a button, normal speed resumed when the button is released. The loading so simple that it is almost like a roll film camera and the lenses exchangeable by slipping a clutch. You must see this Cline Kodak to know why we enthuse and seeing it you will enthuse also.

Morton Enlarging Service

As summer approaches Morton and Company prepare for the peak load of seasonal work and they are already being taxed with the phenomenal growth of their circuit enlargement business. Professional photographers are adding to their profits by sending their negatives to a specialist, even for straight contact work and as this firm is perhaps the only one specializing in supersize circuit enlargements, they may be credited with having created a new branch of the industry and to have given the commercial men a new source of profit. Write for a folder and learn what you can sell and how you can sell it, wherever you are. Morton and Company, 515 Market street, San Francisco, California.

The Memo

Every once in awhile something happens to send us back to our own Memo camera with renewed and increased enthusiasm. The other day we had the opportunity of seeing enlargements up to 10 by 12 made from the tiny motion picture film negatives which the Memo gives and they were real pictures. How can the public resist the appeal of a camera that goes into a side pocket, loads fifty exposures at a time, gives perfect results under quite any circumstance, and cost but one cent per negative produced? As to the cartridge holding the film, let me suggest that you picture yourself a cube about the size of a box of matches, cut off half of this and a little from the width and add to the thickness and you have the dimensions of the Memo cartridge. The Memo is an Ansco product, of course.

Kodacolor Invades the Schools

Naturally enough it took little time for the visual educators to catch the potentials of Kodacolor Motion Picture Photography via the Kodacolor route to the objectives for which they strive. Moving pictures in color not only add charm that dances and tints of color bring, but impress on the mind with an added factor intuitive that might be overlooked or forgotten in monochrome. Color Cinework with an ordinary Cine Kodak has arrived. Have you welcomed it?

Roehrig-Bielenberg Oil Colors

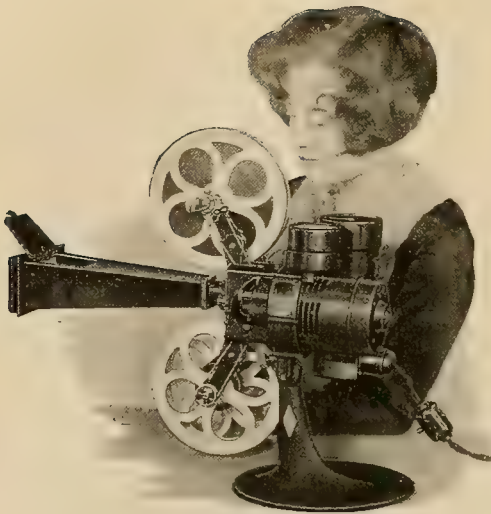
It recently was our privilege to see some remarkably colored photographs on which oil pigments had been used with a somewhat bolder technique than is usual. The whole had been varnished and had quite the appearance of an oil painting. Inquiry developed the facts that Roehrig-Bielenberg Photo-oil colors had been used and that the mellow blending had been achieved by a quickly brushed over orange shellac in wood alcohol thinned to flow easily. The Roehrig Transparent Oil Photo Colors have been popular so long that it is redundant to praise them here. Our own experience with them confirms the general opinion but the pictures of which we speak and which we so admired freshened our enthusiasm and sent us to coloring some of the many off-color prints we had accumulated.

Graf Variable Anastigmat

The Graf Variable is perhaps the least understood of the widely sold and generally used lenses. Those who own one are satisfied with having a perfectly satisfactory anastigmat which can be transformed into a diffused focus objective by a turn of the front mount, but the adept knows that the ability to get all sorts as well as all degrees of diffusion without loss of focus, the possibility of getting on the negative just what is seen on the ground glass, is not common. We advise, with the makers, that you learn to know the variable.

The Kalosat

We wonder how many professional photographers are availing themselves of the profit of specialized scientific work. How many know that a quartz objective will, by the use of an ultra-violet lamp, give results in criminal and medical photography that can be gotten nowise else? What the Kalosat, a quartz lens, can do in pictorial and portrait work is all to the good but is only a part of its powers. The Kalosat is a necessary part of the equipment of every technical and scientific photographer. Write the Hanovia Lens Laboratories Newark New Jersey and ask for further information.



New Filmo Enlarger

So much has been written on enlarging from motion picture films that the new filmo enlarger must arrive opportunely to supply an almost unlimited and very urgent demand. The device is simple and efficient to the nth degree. Just a cone with everything needed to make perfect projection and easy handling and best of all, it need only be added to the front of the Bell and Howell projector for its source of light when by the simplest of means each frame may be brought to rest in turn and an enlargement be gotten from each or as many of the frames on a reel as the operator desires. Literature more fully describing it will be sent by the Bell and Howell Company 1801-1815 Larchmont Avenue, Chicago, Illinois.

Harris and Ewing, National Photographer.

We use National for a heading. Perhaps we should have said International. The inspiration of this paragraph is the Rotogravure section of the San Francisco Chronicle of recent date in which appears a full page spread of portraits of President Hoover's family and of Mrs. Hoover who deserves the credit that all mothers earn of being the motivating power of greatness and the progenitor of posteritous greatness. The Harris and Ewing name appears under many of these pictures and one is compelled to a realization that Pictures Do tell the story and live forever.

Harry H. Main in L. A.

Harry H. Main will be remembered as the former executive of the San Francisco Tourists' and Convention League who helped us try for the National Convention some years ago. His friends, and their name is legion, will be pleased to know that Harry is at his old tricks, comfortably situated and successfully functioning as Convention Manager of the Los Angeles Chamber of Commerce.

Northeast Movielite

This lamp uses a 1000 watt Mazda 207 which makes it perfectly safe on any household outlet. The ball and socket joint enables the operator to tilt the lamp to any angle with one hand and at the same time follow the subject laterally. The reflector has been devised to diffuse as well as reflect thus avoiding glare and to some extent disturbing shadows. These features would seem to be sufficient selling talk but the closing inducement is that complete with tripod and case the cost is only \$15. The Northeast Products Co. Tewksburg, Mass., would like to send you further particulars.

The Justophot Helps Prize Winning

It is conceded that correct exposure is essential to the production of negative from which good pictures are made. It seems to be a universal acceptance that the Justophot is accurate, absolute, and easily manipulated. Ergo, the Justophot is invaluable in arriving at correct exposure and thus enables the photographer to make perfect negatives from which he has by so much greater chance of winning prizes in the Eastman Kodak or any other competition.

Within the present year the Drem Products Corporation of 152 West 42nd Street New York City, has issued a reference book which has been prepared with great deal of care and study. It covers not only the various and specialized uses of the Justophot but enters minutely into the problems of plate speeds and focal distances, aperture values and stop systems. In fact it is a handbook of exposure determinations. This little volume is given gratis with every one of the instruments or may be purchased for 20 cents.

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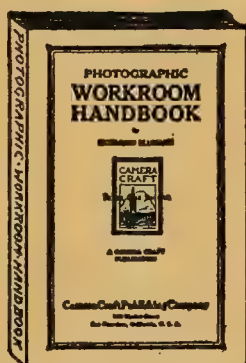
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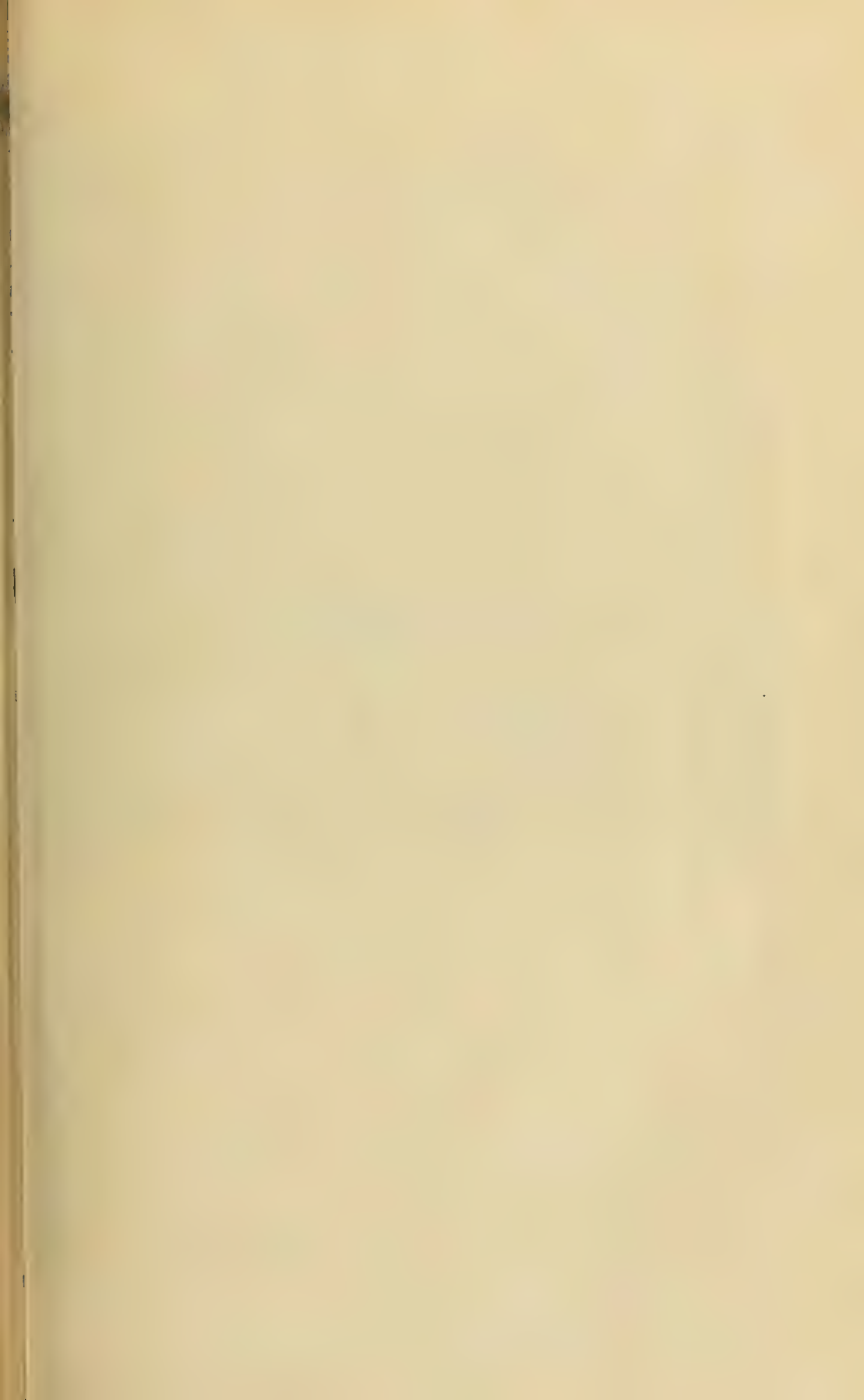
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Lady Victor Warrender and her son John.

A photographic portrait by Richard N. Speaight, F. R. P. S., of London.

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LONG ISLAND CITY, N. Y.

CAMERA CRAFT

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SIGISMUND BLUMANN, EDITOR

Claus Spreckels Building, San Francisco, California

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NO. 6

The Sixteenth Pittsburgh Salon, 1929

Ralph B. Bonwit

Illustrated by Reproductions of Prints Hung

Mr. Bonwit has reviewed the foremost Salon of America and one of the foremost in the world, the Pittsburgh, for us several times before this and we take this public way of telling him and the world that a mass of correspondence follows each occasion telling us of our readers' appreciation of his style, manner, and justice. Even the members of the Salon, the jury thereof, and the makers of the pictures seem to be satisfied. Noble achievement. The greatness of the achievement lies in that Mr. Bonwit has not gained this approbation by hedging on his judgment or averaging his criticisms to the inanity of moderation. He is frank and fearless.
S. B.

With characteristic smoothness, the Sixteenth Annual Salon of Photographic Art was launched, sliding down the ways gracefully into the view of an ocean of enthusiastic spectators. Each year the galleries seem more densely populated than ever, for if a Pittsburgh show cannot draw a large photographic gathering, then reports that photography is rapidly gaining in favor are not based on facts. With the universe from which to draw exhibitors it is not hard to understand the enviable prestige this organization may justly claim.

The display was hung with the usual care to give tall and short equal advantages in viewing. Consequently one might look from start to finish and enjoy the last moments quite as comfortably as the first.

In contrast to the ankle-deep snowfall that greeted arrivals for the opening last year, the smoky city sweltered under a July temperature. A few more such seasons and the psychiatric wards will be full of nerve-wrecked forecasters. Personally we prefer a snowclothed, chilled Pittsburg to a damp and humid one, both for comfort and from a picturemaking standpoint. Snow has that happy tendency of snapping up those elusive, coaldusted highlights.

To take the salon, first as a whole, in comparison with its predecessors of recent years, the selection seems more diversified as to subject matter and *modus operandi*, no one or two types of subjects predominating as heretofore. Whether or not this made for a more interesting collection is a matter that must be left open to personal opinion. Brilliant, angular patterns that seemed to be

*Pittsburgh Salon, 1929*A WINTER IDYL
Raymond E. Hanson

gaining favor, especially among our Japanese friends from the coast, found fewer places. Whether or not these artists are becoming more conventionally inclined with time or whether the judges chose less of this type for the walls is an issue that was settled behind closed doors. It is sincerely hoped that this attractive and typically occidental style is not a fad, for if lasting, it is bound to have an interesting and very beneficial influence upon the photography of the future. Moreover, these unique compositions are indispensable in flavoring the artistic repast, hung here and there among the more conservative arrangements.

A touch of fine sentiment was added to the event in the form of a fitting tribute to a great master, the late Joseph Petrocelli. Four of his prints were shown, unjudged, in a most conspicuous place. Indeed, judgment would have been superfluous; there is room only for admiration. Like the man, so his work—above criticism—sincere, wholesome and original. It was a nice thought on the part of the Pittsburgh authorities.

For a moment let us delve into statistics: Two hundred and eighty-eight prints by one hundred and seventy-six contributors, were hung. Of these, seventy-eight, by forty-eight workers, came



Pittsburgh Salon, 1929

GLASSES
Hiromu Kira

from outside of the country. Of foreign pictures 9 Englishmen show 14; 9 Canadians show 13; Belgium, 3 show 9; Austria, Czechoslovakia and Russia, 3 show 5 each; Germany and Spain, 2 show 1 each; Uruguay, 2 show 2; Hawaii, Japan, Argentine and Dutch East Indies, 1, each.

Within the United States: Californians again swamp the salon with 66 prints from 37, 53 by 28 workers coming from Los Angeles alone. Pennsylvania follows with the creditable showing of 6 by 22 photographers; New York is third with 28 by 21, Illinois, 4 from 13; Ohio, a close fifth with 22 from 13; Maryland, next with 9 from 6; Massachusetts, 5 from 3, Maine, 4 from 1; Washington, 4 from 3; Colorado, 3 from 2; Arizona and Iowa, 2 from 1 each; Utah, 2 from 2; then Connecticut, Nebraska and Wisconsin, each.

Of processes there are ten listed, taking bromide and chloride as one; 164 Bromide and Chloride Prints; 38 Bromoils, 14 transfers, 9 carbons, 6 gums, 5 fressons, 4 oils, 4 carbros, 2 kallitypes, 2 alladiums and 40 unlisted. An average of a little over one and half prints per exhibitor, proves that the jury did its work anything but haphazardly.

*Pittsburgh Salon, 1929*THE DYING SOLDIER
H. Bersenbrugge

First our eyes fall upon a lovely, sketchy child study, "Pauline," a bromoil by Miss Gwen Fullerton, New Zealand; then another, quite as successful by the same worker. Fred Archer, Los Angeles, has two patterns that are more futuristic than modern. Interesting, but a bit vague as to subject. "The Lone Boatman," by Robert Barrows, is a bromide of fine print quality. From the Netherlands H. Bersenbrugge sent a gum, "The Dying Soldier," so realistic that the agonized groans of the mortally wounded hero are almost audible.

"Symphony in Reflections, No. 2," by A. A. Bodine is a worthy sequel to the No. 1, bearing that title. His "Pennsylvania Yard" deserves commendation. Miss Anne Brigman of Oakland shows "Heart of the Storm," very painty, though the main interests are somewhat herded. Nickolas Boris, of Hamilton, Ohio, has "Notturno di Chopin." One can tell from the violinist's expression that he is just in the mood to render a nocturne in true Chopin fashion. Karl Butka, Chicago, lends "Happy," done in very Japanese style. The canary looks anything but happy, hemmed in



Pittsburgh Salon, 1929

THE THREE WITCHES
Dr. L. G. Saunders

as it is, in a tiny cage. Gordon Coster deserves praise for "Impression of Pittsburgh." The impression is a lasting one. This is a grainy bromide. J. Borrenbergen, the Belgian, offers "Ca?est Paris!" It's a masterpiece of composition and shadow work, taken from the premier 'etage of the Eiffel Tower. This is one of three bromoils he shows.

Our gaze sweeps the walls until attention is arrested by the prettiest highkey of the show, a marine, "Calm," by the energetic Dr. Thorek, among three bromides of his accepted. At last there's something unusual of a water lily. "Wavelet," by R. Itano has print and a lens quality that make it stand out. He shows another bromide, "The Statue," and a carbon, "Stone Step." The latter is so unaffectedly arranged as to be all the more impressive for its simplicity. "Golden Dawn," by John Allen, an enormous, golden print, is one of the masterpieces of the show and a fitting mate to his great "Nocturne" and "Evening Twilight" of other years. The perfect rendition of the sun casting its gilded beams upon the shores lampened by nocturnal mist gives one that happy feeling that comes with the break of a perfect day. His "River's Edge, Pittsburgh" is a bluish bromide in which the tonal separations are finely drawn.

That tireless worker from the coast, Fred Dapprich, has the only two kallitypes in the exhibition and they are beauties, both of



Pittsburgh Salon, 1929

MISS HELEN WILLS
Dorothy Wilding

them. "Senorita Frances B" is good; "Storm: Invocation" is better. Zeltan Herczegh, Cleveland, shows a quite sombre street scene in the lowest of keys, so modest in tone as to be lost among less important, though more brilliant prints around it. This is one of the nicest of its type to be seen. "Line Study," by Shigema Izuo of Los Angeles, uses as its main point a curving railroad track and is typical of Japanese simplicity of composition. Hiromu Kira, A. R. P. S., of the same city, displays "Glasses," the well thought out arrangement and delicate lighting of which proves him an artist far above the average.

Chicago's August Hoffman offers two good photographs in "Chicago" and "Progress." He pictures the city in anything but the chaotic "gun-toting" mood we have read so much about. "Progress" is mysterious; the three planes are definitely separated to great



A MIGHTY CITY
George H. Morse

Pittsburgh Salon, 1929

advantage. Good judgment was used in mounting this print to one side, thus seeming to correct the too symmetrical composition. It is always a treat to study Arthur Kale's magnificent transfers. Their quality is inimitable. All four were accepted. Three of them, "Sun Worship," "Decoration" and "Neenah" call for something more than mere admiration. The fourth, "Parisienne" is literally less nude, though figuratively more so, because of her attire, which includes only a hat and parasol. A bit frank, though it is obvious the artist aimed at something apart from the ordinary as is his wont.

Another of the masters is Alexander Keighley of Great Britain, who sent in three of the carbons that have brought him fame. "A Bridge, Montenegro" has been much reproduced, and justly. John P. Mudd of the Quaker City hangs "The Giant Heat," a photographic feat, rarely so well done. Halation has been reduced to a minimum for instead of intruding, it has, in this case, enhanced the result. This is a silhouette of iron workers in a smelting plant. A. Kono's "Winding By," a bromide, like Izuo's "Line Study" depends upon a winding road for its composition. It is good. "The Trapeze Act," by Miss Florence Kemmler of San Diego, we like. The feat of the acrobats is matched by that of the photographer. To form a composition of stationary or slowly moving objects is one thing; to so perfectly arrange rapidly moving subject matter on the ground glass is quite another.

"An Idle Day," by H. P. Herron of Akron, is also one of those modest pictures that is liable to be passed, unnoticed, by the less observant. It is strong. Mr. Herron has two others, "Persistence" and "Chimney's Industry" on the walls. We have learned to expect the unexpected from William Mortensen but we wish he hadn't marred his fine figure study, "The Dance," by placing his name no less than five times on the print and mount. The one on the print helps the composition and his name inscribed once in black on the mount would have been in order, but we find it duplicated just below, plus two monograms identical with the one on the print, only in red this time, all five, one underneath the other. We trust he followed the rules of the salon and wrote his name and address legibly on the back of the mount.

H. Lonnquist, of Sweden, pleases with "Anita," a good child study. In "A Mighty City," George Morse proves that there is an industrial section of Pittsburgh that one may picture without smoke. He also shows another magnificent bromoil, once more those steeples of St. Paul's. We suspect they'll soon begin to sag from fatigue, posing, as they have, for scores of pictorialists these many years. Once upon a time a man came to Pittsburgh. He brought his camera but did not photograph those steeples. He



GOLDEN DAWN
John Allen

Pittsburgh Salon, 1929

had lost it on the way to the scene. K. Ohara, Los Angeles, displays "Evening Shadow," a fine pattern. This time we have a winding sidewalk instead of rails or roadway. These compositions prove that much can be done with little, provided much of the interior of the honorable skull is used.

From Austria, F. Pfennigbauer shipped "Trubes Licht," a delicate bit of patterned mystery. In "The Welder" Frank Rich, Chicago, performed another fine technical feat in handling the flames without halation. L. P. Tabor of Philadelphia made "Banked Fires" a bit bottom heavy. A little more strength of tone in the upper part would have helped. L. Longwell, Madison, Wis., deserves appreciation for the strong manner in which he has effected "The Temple" an architectural study in black and white. "The Water Front, Havre," the catalogue says, is a bromoil; we suspect it is a transfer. It is by J. McCauley of Los Angeles. The quality equals that of an old English print. Raymond Hanson, of Melrose, Mass., shows three bromoils, "A Winter Idyl" is typical of his work. He does wintry scenes almost incomparably. Mr. Hanson knows his snow.

Miss Jane Reece also has three up. "Immacled Love" is an interpretative study of love and pain that is alive with action. Her groups are always natural and appealing. We refer to "Song of Youth." In "Portrait of Ruth Richards" and "Study," Leon De Vos of Long Island shows two chlorides in a rich reddish brown tone that have all the quality of carbons. Dr. Nilsen displays a lovely silhouette "Inferno;" it contains the delicacy that only a true artist is endowed with. Francis O. Libby, F. R. P. S., shows four splendid gum prints. "Opposition," despite its title, instills a restful feeling in one; the composition and print quality are perfect. "Burial at Dawn" is a bit of a strain on the eyes unless one stands off several feet. The title helps, more than should be necessary, to interpret it for it is a trifle too dark to make out just what the three silhouetted figures are up to. Henry Sill sent in two bromoils, "The Flats" and "At Rest" that belong in any salon. This young worker has come to the fore with most amazing rapidity.

One of the big things of the show is a picture called "Towering Heavenward" by Clayton Mogg of Chicago, a technician extraordinary. "Gateway, Chicago" also does him justice. A familiar name of bygone days reappears in the catalog for Henry R. Neeson, erstwhile Baltimorean, now of Wayne, Pa., returns with "Venezia," a beautifully done bromide, that readily explains why he has stood out for years as one of the country's foremost pictorialists. Let's hope he won't step out of the limelight again.

"White Wings" is a bromoil in blue and "Tempest," another fine print in that process that are quite up to Thomas O. Scheckell's



ASPENS IN WINTER
H. L. Standley

Pittsburgh Salon, 1929

best. John Skara, of Chicago, has three bromides. "Waiting" was made in the waiting room of a railroad station; a thing, often done, but rarely so well. Valentino Sarra is making them bigger and better each year. We refer to his three great bromoils, "J. Hudson," "Confidence" and "William Snelly." He has all the secrets of lighting, lens and print quality at his finger tips. One never sees too much of Sarra portraits. J. N. Doolittle's "Twilight" is exquisite.

Tomhisa Furuya made a clever bit in bromide entitled "Winter's Morning." There is no emphasis laid on the time of the year, however. This is a misnomer. As we peer through the filmy curtains we make out two passersby in the sunlight. Before reading the title we have already gained the impression that it's a fine spring day and we ought not waste another minute indoors.

The lone print from the Dutch East Indies is Edgar Schermerhorn's "Impression of Venice." So subdued, so soft, yet so rich is it that we are only aware of its true value after studying it on our third tour of inspection. Mrs. Beulah Ross, of Burlingame, Cal., presents "Morro Castle, Havana." As a matter of fact it is just across the harbor from Havana. One who has visited Cuba will appreciate the effort of climbing that narrow, winding, never ending stairway, not made easier by the intense heat of the climate, and the poor ventilation of the ancient structure.

The Englishman, H. Y. Summons' "Stein Am Rhein" is above criticism. "Moderne" by the ingenious William Rittase is a stunning figure study. The background might have detracted from, instead of enhancing, the affect, had it been less intelligently arranged. We suspect that a statue was used, but this worker has such a bagful of tricks stored away that there's no way of telling. His "Circular Stairway" forms an unusual pattern that reminds one of a huge spider web. "Overwhelming Fate" is another of those powerful, dramatic works that proves Rittase's resourcefulness for the several figures used in forming this group were all posed by one and the same person. "Abandon" is not as good as the other three.

C. J. Crary's four prints are not fair examples of what this artist can do with a camera. Comparisons are not in order when we think of his "Nuremberg Roofs," "Floating Ice," "Buffalo Harbor," and "In a Bavarian Village" of previous Salons. G. W. Gibbs of New York is capable of much better than "Portrait—Number Nine Sickles Street," which is rather commonplace; just a snapshot. Though the print is diagonally placed upon the mount to effect the unusual, it falls short considerably. The title is meaningless. William F. Happich, Philadelphia, contributed "Phantasy," trying to imitate our almost inimitable Japanese friends and

fails by a proverbial mile. To create successfully anything, whether it be music or pictorial art, one must possess, and not borrow, the creative feeling. We have seen other of Mr. Happich's works and are convinced that he does possess the necessary talent.

David and Eleanor Craig made "Panther Hollow," a cheery, wintry scene, exposed from a high bridge. The skaters, enjoying those fleeting moments of a mild winter, are fortunately arranged and form a nice composition. A successful picture, indeed, of which the same cannot be said of their "Ken's Roof," no proof of their true capabilities.

Our Helen of tennis, Miss Wills, is done by Miss Dorothy Wilding, of London. The privilege of having the greatest woman tennis player of all times before her camera undoubtedly spurred the photographer on to outdo even herself, if that is possible. Neither has a peer at her specialty. It's the best portrait of the show, though pressed for top honors by Miss Wilding's own "Miss Beatrice Harrison," another attractive young lady whose apparent forte is the cello.

M. Traeger, of Philadelphia, made two stunning bromoils in color called "After the Shower" and "Sunlit." To Dr. William Woglom belongs the honor of having contributed the finest child study on the walls, a little red bromoil of an exceptionally handsome youngster, "William." Very often, where such appealing models are used, one is misled into praising the result more than it deserves, not realizing that the subject more than the photography accounts for the success, but in "William" such is decidedly not the case. This is unquestionably one of the greatest child portraits we have ever seen. One just can't draw away from it.

Taking it as a whole, the show is a fine one, worthy of Pittsburgh's official stamp, though somewhat lacking in the traditional color of this great annual event. Perhaps it's the uniformly fine quality of the offerings displayed not permitting a few prints to dominate; perhaps it's one of those intermittent periods during which a radical change of style is in progress, ushering in a new era, when we all grope about until some individual, or group, steps up to dictate a new mode; perhaps it's because we've learned to expect so much of Pittsburgh salons that it's impossible to attain the impossible. In any event the Pittsburgh Salon of the future, with such an organization behind it, must go on to greater heights than ever, improbable as it may seem at this moment.

The jury was composed of Francis Orville Libby, F. R. P. S. Portland, Me., Clary J. Crary, Warren, Pa., and William M. Ritase, Philadelphia. A more intelligent selection of jurors could not have been made.

Pictorial Publicity Photography

By Leonard A. Williams

State Teachers' College, St. Cloud, Minn.

Illustrated by the Author

Continued from the May Issue

Due to the exigencies of magazine layout and that we may richly illustrate the text in each issue, it has been necessary to place the Lejaren Hiller picture referred to here, in the May number.

THE WORKSHOP

Let us now go through the door at the rear of the Art Department and cross the stage to the rear entrance at our left where we go down a few steps to the door, at this point we decide to go down to the basement, Plate E, where we find a large room which has a furnace, work benches, power saws, and tool cabinets. In this shop all kinds of sets are made in miniature form for use in picture building, as well as large sets for use on the main stage on the upper floor. At this point I want to show you how a master craftsman goes at building a picture to fit a certain need when he is not near the locality the picture is wanted of. Plate Two will show us the steps used.

Plan the illustration carefully. Telling the photographer to "take a picture" seldom produces the best results.

Present-day photography offers the same latitude in illustration as does oil painting, wash drawing, pen and ink, line, charcoal or any other art treatment. It is true that the photograph depicts best that which is in the same facial plane, but if the picture is planned in advance that feature becomes a decided advantage.

A layout, to guide the photographer, need not necessarily be elaborately prepared. A rough pencil sketch of the advertisement, with a suggestion of the composition wanted in the photograph, is sufficient and will help the camera-man to achieve good proportions and artistic effects.

Let us see how Underwood and Underwood prepare an illustration for Davis and Geck. The advertiser wanted a picture of a certain young couple, dressed in white, looking at the sphinx with pyramids in background. If you will follow the illustrations shown in Plate Two you will see how Mr. Lejaren A. Hiller built up his material for the picture wanted by Davis and Geck. Fig. 1 shows Mr. Hiller making a rough sketch to follow in working out the picture. Fig. 2 shows how he went about modeling from clay the sphinx for use in his picture. Fig. 3 shows how composition wallboard was made up into pyramids. The sphinx and pyramids, Fig. 4, were put on the table; a bucket of sand spread around



them and rottenstone dusted over the sphinx to add a touch of dark brown antiquity, then a photograph was taken of these three objects, see Fig. 5. Next canvas, dusted with sand, provided a dune for the man and girl see Fig. 6. At the bottom of the Plate we see the finished picture that was delivered to Davis and Geck.

The field of illustration for the Pictorial Publicity Photographer who wants to express his ideas with a camera are unlimited, and the future offers better chances than he has ever had or dreamed of. The young man or woman who has a liking for publicity work and has or will give themselves a training in general art principals so that they can apply them well to the advertising field, has a wonderful opportunity to soon be rated as one of the new or modern types of fine art creators.

Let us now go on with our visit in the work shop and see what is there. The work benches are well supplied with tools, such as carving sets, coping saws, modeling tools for clay and plaster work, cardboard, tin and metal, and cement work. A large table saw for ripping materials to smaller sizes is part of the equipment. In the fuel room which can be divided for oil or coal supply will be found ample room for keeping sand, rocks, lumber, cement, etc. The large General Finishing, Stock, Storage, Framing and Packing Room is found fitted with large tables and cabinets to take care of all the duties called upon it to care for. The basement is well lighted, the walls are painted white, while the floor is painted a light gray. Truly one sees here the new art of selling merchandise to the world from pictures worked out to its highest degree, in other words it is the laboratory of the expert in visual education. One leaves the building with new encouragement within his soul to go on and help the world to be a greater good to mankind.

PHOTOGRAPHIC MATERIALS

One naturally wonders why some people get to the top in the photographic world and others never get started it seems. Well this comes from a very common fault, it is the fault every worker falls into and never gets out of, and that is his lack of will power or sense to master one thing at a time. I have known many photographic workers that never get beyond the experimental stage, they can tell you all you don't care to know about every paper, plate, film, or chemical made. Then I know a few workers who pick one paper, film or what ever it may be and know more about what can be done with it to get the best results than the makers themselves. These workers become great artists in their work as Pictorial Publicity Photographers and will go on mastering one thing at a time until their days on this earth are ended, and the world will not forget them in a thousand years. This may not have an-



We would call attention to the divided box effect on the right and the simple elegance of the art work on the border panel which carries out the general lines of the picture. This is a truly pictorial and decorative treatment.

swered the question about materials if you had such a one in your mind, and if the way I go at it will be of any help to you, here it is. After I have mastered any chosen line of materials and feel that I would like to work out some new expressions, I start out and look around for materials that will help me to express the thing I want to work out and, as soon as I find what I want I generally find a lot of good suggestions from photographic exhibitions. I don't allow myself to be led by what some people may think wonderful, I just take in the whole show and see what the Industrial, Commercial and Pictorial workers are doing and then go home and think it over. I find that new thoughts and ways come to the worker in photographic materials just as they do the writer of short stories. My advice is, don't let the ways and the things of the world get too far away from you if you plan to stay in it for any length of time and hope to leave anything worth while in the world for it to talk about and get help from. I don't think much of the sample idea in trying out materials, I believe the most damning thing that can come to any photographic worker is to have a few samples given to him to try out, for in most cases when they are through they know less than they did before they started, and then if things don't go right they blame the maker when in most cases it was their own fault that things went wrong. Go and buy a good supply of paper, plates, film, chemicals or what ever it may be and work out the thing you want to make with those materials. Don't get the idea that you have to let the material master you, you use your head and master the material if you ever want to express your dream with them so that the public can see or use it.

BUSINESS PROCEDURE

I suppose that somewhere in a treatise of this kind one should be able to find a few laws that should be followed in the getting of orders or selling your work as we could think of it. Experience has taught me that no two people are alike so much that they will agree in everything that the other says or does, much less will they believe you when you try to tell or show them that Pictorial Publicity Photography will cure all the ills of their business and make them successful and rich. Every business must be considered as an entirely new problem and gone at and worked out as such. You will find that no two business houses have the same ideals or principles and this one fact should put you on guard at all times. You should use every ounce of ability you may have to draw all the facts out into the open that your client may have in mind and how he is going to work with you until the end. At no time take an order for a piece of work unless you have it all written down in good black and white words that can be understood

MODEL INFORMATION

Name Miss Leona C. Duffy Age 22

Nationality Irish Weight 127

Height 5' 5" Church Would not state

Color of skin Very light

Color of hair Black Eyes Dark Blue

Can be used in Business girl type, Likes to do good
lingerie, stocking and hat pictures. Interested in
some sport pictures. Will not do bathing girl stuff.
Prefers to work in business or industrial pictures,

Has been used on the following all the Smith Office

Supplies pictures

Criticisms from Client Was very well pleased with her
as a model and want her for other pictures.

Can be located at 1898 South Lincoln Avenue

Phone 55II W Time 7:00 A. M. Wages \$3;00 H.

Remarks Will do work in studio and at locations on
Sundays or evenings . A very pleasing personality
put her in the lead for a fine model.

OUT DOOR LOCATION

Name of place "The Dorothy Ring Inn"

Location On right of Franklin Road near 50th St.

Make appointments with Miss Dorothy Ring

Phone 1879 J

Time 9:00 A.M. and 7:00 P. M.

Windows South window in large dining hall very very pretty for party or table scenes.

Garden sets Lily pond has fine setting about 4:P. M.

Use K2 filter or flowers will show up bad in picture

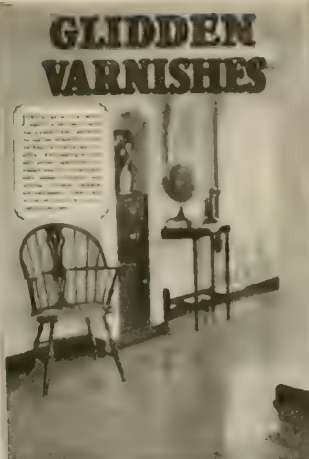
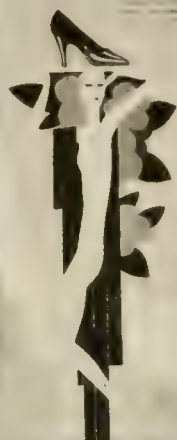
Trees A fine five prong White Birch on side hill

North of house works out well in fall pictures.

Landscape West side of drive way looking North gives a fine setting for groups.

Remarks Arrangements can be made for pictures of prominent people and parties if talked over a few days ahead with Miss Ring.

by both parties. Run your business along the modern lines of doing business and you will find that good business will come to you and that a lot of worry and losses will never happen for you to think about. I believe that every business must develop a certain style or principle to live by, one that people remember and judge us by, one that gives us social and business power and cannot be purchased with money or copied from a book. For this reason I can



Delman *Shoe*
Big Capital and Cash Sales
Shows a new & special system in shoe
the successful business
Shoe Store



Sell the Stay-at-Home Shopper
... illustrate with Photographs

PHOTOGRAPHS
the Story

not tell you what to do or not to do, you must master your own art from beginning to end if you would be successful. I would keep these things in mind as I went along and, remember that even though I might have the ability to make pictures that have powerful selling qualities within them, that this is no guarantee that I can tell another person how to run his business and make a success of it. I would never be too sure of anything until I had all the



facts to work with and even then I would be on the watch for things that always show up and are not in the plans to start with. I would believe that clean salesmanship is the finest art in the business world and that it takes a man with a fine understanding of what the Creator saw in man when he placed him on this earth to work out His

deas. I would never forget that God made such an error as to make only one person like myself, I would rather believe that He has many better ones that start at the sunrise of each day, fitted with the newest thoughts, skill and speed to carry on his work. I would not forget that sunset should find my mind well filled with the fact that I must be up early and on my way with the new day and it's YOUTH filled with ambition to see and use the new light. Failure to do this will cause me to fall behind and at sunset I will pass into the Kingdom of darkness where only those who had eyes and saw not dwell. I would not curse or wish evil upon Youth or those who worked hard to win while I rested, I would believe like Elbert Hubbard—"A thought is mental dynamite. If I supply you a thought you may remember to use it or not. But if I can make you think a thought for yourself, I have put you in a position to blast your way to Freedom, Power and Wealth."

I want to direct you to the thoughts of some other workers in the photographic world that will be of much help to you. "Commercial Photography" by David Charles is a fine book dealing with many points not brought out in this book, he has done some splendid work along a line of work that will interest you I am sure. I want you to own another book by the title "Photographic Workroom Handbook" by Sigismund Blumann, this book should be at your side at all times when handling photographic materials. You will love to respect it as you do your dictionary. Good business men belong to powerful business organizations that guide them in their work, you should seek membership in such associations and support them and any other local or national clubs that will give you aid in making you and your work better known.

If you are not already acquainted with a national movement directed by the Photographers Association of America you should write their Advertising Headquarters, Indianapolis, Indiana.

In fact, the greater good to be derived from trade organizations lies in the contact with men of affairs whose personalities and experiences may be made to help govern your plans, activities and character. Amongst men seek not those who deserve your criticism but pick from the mass those who may best serve as examples.

(To be Continued)

As plates 1, 2, 3 and 4 appearing in this issue refer to the July text you are advised to keep this copy.

Enlarging Without the Use of Clamps or Pushpins

By Fred Hassa

(Illustrated by The Author)

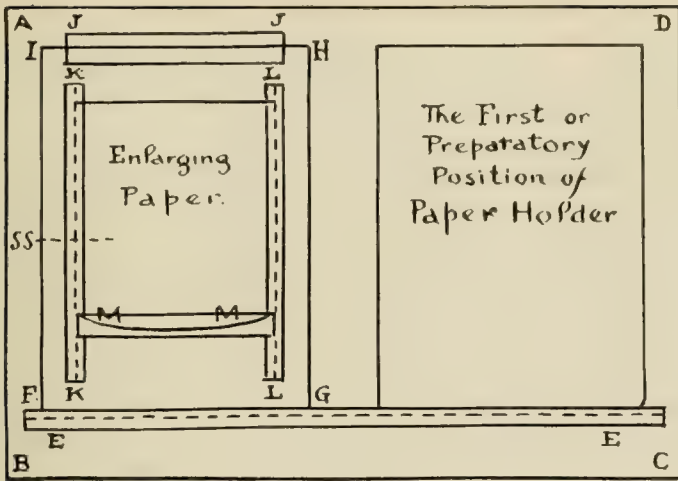
Enlarging is a fascinating occupation and a popular sport. It would be even more so, if one, without going into heavy expense for a costly apparatus, could do away with the annoying use of cumbersome clamps and frightful pushpins, those tricky little devils, who cause so much trouble when they, just in the most solemn moment, jump from the easel like alert fleas and hide in obscure places, begging you mockingly to search for them, thus forcing you to interrupt your work and to use all kinds of unholy language, especially when they, finally discovered, are found to have broken their precious necks in the deadly jump.

And what an unalloyed joy would enlarging be, if one could entirely eliminate those ugly fingerprints and those distorted copies so frequent and so annoying wherever lots of adjusting and readjusting, of arranging and rearranging has to be done on account of unhandy clamps and unruly pushpins.

Of course the pleasure of enlarging would be a perfect one, if the whole job could be done speedily without losing so much time as usually is wasted in pinning a paper to the easel with pushpins or adjusting and keeping it there with the aid of clamps.

Well, the enlarging-outfit described hereafter does away with all these familiar troubles and annoyances. It discards clamp and pushpin entirely, it eliminates fingerprints completely, it makes uneven or distorted prints an impossibility and besides all that it cuts down to a minimum the time required for enlarging, yet fails never of accuracy.

Compare every step with the accompanying drawing. A, B, C, D is the easel made of wood or heavy wallboard. Close to the bottom line B, C paste or glue a strip of cardboard E E about an inch wide and press it firmly against A, B, C, D until the paste or glue is dry. Scrape off carefully the surplus glue that has been squeezed out from under the strip EE. On top of EE paste another strip of the same material and the same length but about $\frac{1}{4}$ of an inch wider and in such a manner that the surplus $\frac{1}{4}$ inch overlaps along the entire length of the first strip. Thus a groove will be created in which to insert and slide the paperholder F, G, H, I. This holder is made (but not necessarily) of the same material as the strips EE and will therefore be found to fit snugly



between them. Should the sliding be a little hard, it might be advisable to use for F, G, H, I cardboard a little thinner than the one for EE, or to insert between the strips EE another thin strip of cardboard, thus making the groove a bit wider for F, G, H, I to slide in. The fit can be tried out before the pasting of the upper strip of EE is done.

Then a little ways down from the topline A, D make a similar sliding groove JJ, which is to engage the topline H, I of F, G, H, I. The groove JJ has to be considerably shorter than EE in order to make it easy to get F, G, H, I between the grooves, which are destined to engage it and to hold it in position.

At SS bore at convenient intervals a number of holes in which to insert a nail or a wooden plug or a similar contrivance. This plug shall serve as a sliding-stop for F, G, H, I. Thus you can give the paperholder F, G, H, I and with it the paper it holds any position you desire as far as horizontal direction is concerned.

But how to fix the location of the paper as far as perpendicular direction is concerned? Easy. Along F, I and G, H, but not too close to the edge, paste parallel to each other two sliding grooves KK and LL similar to EE and JJ. Between these grooves engage the enlarging paper and move it up and down until it has the position desired.

When you make the grooves KK and LL, be careful that the bottom strips are not much thicker than the enlarging paper, as their thickness decides the width of the groove. Choose them just thick enough to give the paper easy sliding but not too much play. Also the distance between the two grooves must not be larger than the width of the enlarging paper; just about large

enough to give the paper easy sliding. Otherwise the fit would be too loose and the paper, especially if single-weight, might fall out of the grooves. If the fit is made right, which is an easy matter, there is no danger for the paper either to stick or to fall out of the grooves.

Thus for an 8-10 size (and all other 8 sizes) the distance between the grooves should be just a little over 8 inches.

For other sizes, as f. i. 5 sizes or 4 sizes you will have to make another paperholder. A paperholder for each size paper is the motto. All these different holders have to have the same height, as they all have to fit between the sliding grooves EE and JJ. The only difference between them is the distance between the sliding grooves KK and LL, which have to be adapted to the different sizes of the papers used.

At first it might seem cumbersome and extravagant to have so many different paperholders. But once they are made they will prove a wonderful boon for fast working and quick changes, especially when you have to handle papers of different sizes in quick succession.

Even if a great number of copies of the same size has to be made, it is advisable to have *two* paperholders of this special size, as it will enable you to load the second holder while the first is under exposure and vice versa.

Finally we need another appliance. In order to prevent the paper, once we have given it the desired position, from sliding down between the grooves KK and LL, we use a stop MM. This stop is also made of cardboard and slightly larger than the distance between the grooves to which it is applied. When put between the grooves its oversize causes it to bulge out a little thus making it stick firmly and form an immovable stop for the paper.

Under circumstances this bulging out might cause a shadow to be cast on the enlarging paper. To obviate this the upper side of the stop MM has to be cut out in elliptical form. This will effectually prevent shadow casting.

Suppose you have to enlarge to the size 7-14. Take the paperholder with the 7 inch sliding groove. Slide into it an ordinary white paper of the size 7-14 to focus on. Put the paperholder, loaded with this paper, in the groove EE, placing it as far to the right as possible, and press it gently against A, B, C, D. Then move it sliding to the left so that its upper part engages the groove JJ and keep on sliding until it touches the stop wherever you have found or find it necessary to fix this stop by inserting the nail or plug in the convenient hole.

After that, slide the focussing paper in its groove up and down until it has the position required. Fix the stop M under-

neath it and now, the focusing completed, everything is ready for the enlarging. All you have to do is to replace the focusing paper with the enlarging paper.

This can be done in two ways. Either slide the focusing paper out of its groove and slide the enlarging paper in its stead, leaving the paperholder F, G, H, I during all this change untouched in its place and position, or you might, what will prove easier and quicker work, take the paperholder with the focusing paper from the easel, replace on a convenient desk the focusing paper with the enlarging paper, and slide then the paper holder, thus reloaded, back into its former position. The grooves and the stop K *guarantees*, that the enlarging paper will have the exact position, which the focusing paper had before. No tacking, no pushpins, no fingerprints. Expose.

There is a great advantage to this system. Once the focusing has been done, the rest of the proceedings, removing, unloading, reloading and replacing the paperholder, can be done *in complete darkness*, a great feature when handling bromide, as you can easily *feel* your way on account of the grooves and stops. A mistake is impossible, and as soon as the light flashes up for the exposure, everything will be found in exact position.

It is easily seen how quickly exposures can be made in the way described. The whole process consists in sliding a paper and a piece of cardboard in and out of prepared grooves. That ought to be easy enough, and it can be done without further fussing or cussing.

If you wouldn't mind to go into a little greater expense, you could make or have made the outfit as described of wood instead of cardboard. Of course that would make it more substantial and neat. No pasting or gluing would be required, as the grooves could be made of one piece and simply screwed to the easel or the paper holder. Also an outfit made of sheet iron is a good suggestion.

For very big enlargements, say 20-30 and larger it is altogether advisable to make the grooves for the paper a little wider, in order to accommodate not only the enlarging paper but also a piece of glass of corresponding size, which is to be placed in front of the paper to keep it flat and to prevent it from bulging out of the grooves.

Of course, anybody can make alterations and improvements on the outfit described to suit himself.

One final word: Proceed step by step and cut and fit accurately and true to the measurements given, then assemble and be assured of success.



MEDAL AWARD
ADVANCED CLASS
Dr. Max Thorek

CAMERA CRAFT



ADVANCED
JULY



SECOND: *L. C. Davis*
FOURTH: *Fr. Pfennigbauer*

FIFTH: *M. Ikoma*
THIRD: *K. Takahashi*

ADVANCED COMPETITION

June

Hans Ahrens
Edward Alenius
Pedro Bragazza
Otto Burgloff
L. P. Cummings
Dr. L. C. Davis
Mrs. Marta Ditmore
Harry Evans
R. Franzoni

Henry Freitman
Adolph Gutman
H. Y. Hara
O. K. Hermyer
M. Ikoma
Miss K. Inman
Dr. P. Jacobsen
M. K. Jenkins

M. Kawai
M. A. Obrenski
Dr. J. B. Ochsner
Franz Pfennigbauer
Dr. Raoul Quentin Santon
Dr. Max Thorek
Frank Wasserman
Henry Witter
Mrs. J. L. Witwer



MEDAL AWARD
AMATEUR CLASS
J. Van

CAMERA CRAFT



SECOND: *J. Georges Proulx*
FOURTH: *F. X. Cleary*

THIRD: *R. W. MacFarlane*
FIFTH: *C. E. Lamphere*

AMATEUR COMPETITION

June

C. Abruzzo
Milton Allen
J. Chapman
Mrs. F. Christensen
A. W. Clark
F. X. Cleary
John Davenport
Carl Demaree
Alfred E. Evans
Mrs. Charles Howard
O. Ikuta
M. Itoh
Edward L. Jansen
Xerxes Johnson

Charles E. Lamphere
C. J. Lim
Alfred A. Lock
P. W. Macfarlane
S. Morita
James Moyne, Jr.
William Narahara
Jose M. Ocampo
Dr. J. Pratt Oldner
T. Perez
Elmer J. Priest
S. G. Proulx
Frank Reeves

Narciso Reyes
J. C. P. Skottowe
Dr. F. F. Sornberger
J. D. Sprague
K. Takahashi
T. K. Tsukane
M. Uyeki
J. Van
H. F. Warner
H. E. Weber
B. J. Westinghouse
Walter C. Wilke
Otto Wilson
W. E. Woestman

OBITUM

Oscar C. Hansen

On April 26th as Oscar C. Hansen was about to enter his car he dropped dead. The tragedy to his relatives and friends shall not be spoken of here. Their grief is sacred and private. But the loss sustained by the industry which his tireless labors, unquenchable ambition, and fearless enterprise, helped to raise to one of America's great businesses may be published.

To appreciate the man it is necessary to understand his character. He was a great man in his sphere and like most men of large conceptions and big achievements he was rather remote, beyond the ken and contact of average men. Those who learned to like him, and many did, had to dig his virtues out of a dense reserve. He hid his virtues with the instincts of a gentleman and he never strove to dissemble such traits as might not gain him friendships. In fact he earned his friends and such enemies as he had were gotten from misunderstanding of his objects and merits.

He is dead and his virtues and faults, his successes and failures are of no import to himself. Their potency lives on and the Photo Finishing industry will feel the shock of his taking off for many a year. By that much its progress shall be slowed up. He made money fast, he worked very, very hard for it, and of his increment he kept little and poured back most into the business. His was the soul of a builder.

We, his friends, shall miss him peculiarly and often. We shall look in vain for his support in things to put over for the wide and general good of the craft. We shall miss his cheery words when matters are going wrong. We shall miss his generous support in money and effort wherever we turn, whenever we strive.

He has gone from amongst us and those who differed from him in ways and sort will inwardly concede they may have disliked him for his size and power and success but withal had to like him for his bigness and squareness in personal dealings and contacts. Human Nature is a kinship in itself and in our loss all will share the effect and the sorrow.

For the bereaved mother and relatives our hearts bleed for he was a devoted son and brother. His loyalty to his family and friends was unmeasured and never modified by worldly considerations. The grief we feel is not to be weakly put into words. We lay the deepest feelings of our heart upon his grave and determine to keep alive within us the memory of his attributes.

May his soul rest in peace and his eternal life be the reward of his better part. The God in Whose Mercy we trust will judge him justly and mercifully.



PHOTOGRAPHY AND MORALS

Oddly enough a nude photograph, sent us by mistake, started this train of thoughts. It is not an artistic picture. Just a naked woman with an expanse of evenly smooth skin and a pseudo arty pose to simulate justification. But there is neither morality nor immorality in it. Just bad taste.

The morals of which we would speak are homelier virtues to be bred and fostered by the use of the camera. Qualities that are born of the enjoyment of creating things of beauty, of giving pleasure through the presentation of moods and ideas in graphic form. Making pictures that shall bring back happy hours for others and for ourselves. Friendships established and maintained by the common pursuit of a worthy avocation.

The man who uses his camera much will generally be found with a darkroom and generously equipped chemical storeroom. He will prefer evenings at home with comfortable knowledge that while he is in the soothing half-light and quiet of that darkroom his wife and children are near and that presently he shall come out to them with something to show that will please them.

The man with a working knowledge of photography and the bent to practice in its use will be found studying such sciences as keep his mind young and fresh and his reasoning powers vigorous. He will be reading up on art so that his appreciation may be stimulated. He will enjoy pictures by other photographers and paintings by great artists. He will find new elements of beauty in nature through a search for spots that lend themselves to his purposes.

Such a man should be gentle in his attitude toward the world and his fellows and kindly to his family for his busy mind and active hands leave his life no gaps of time for ill temper. His nerves will be calmed by the quiet of which we have spoken here and elsewhere, before this.

The moral in the general acceptance of the word is merely to be decent and we are not speaking of that at all. Morality is not merely physical and dependent upon action and studied thought. It is a frame of mind, a condition of soul, mind and body. At the risk of being considered radical I would paraphrase a trite saying and declare that Morality is good taste. If the thing outrages the susceptibilities it is immoral. Vulgarities are immoral. Idleness of mind or body is immoral. Incompetence is immoral. The curable deficiency or fault left unsupplied, uncorrected is immoral.

Photography pursued with a conscience and assiduity will build up the character. Of course you will say that the specialist diagnoses all complaints from his viewpoint based upon his specialty. This may be true but the truth of the statement is not impeached. We are no specialist: Not even a real photographer. Just an amateur, by the grace of God and the resolution He has given us. We chose Photography from a dozen hobbies and wooed her with ardor these many years. She has been a wonderful companion.

From which you are not to gather that we consider ourself highly moral. We are still so much to learn to overcome our inefficiency, so much to gain to possess good taste, that the boomerang flies back and smites us between the eyes.

And still truth survives and the facts remain.

SURFEIT

By Sigismund Blumann

Pleasure is like perfect liquor,
Sweet to taste and aftertaste.
And like, too, in that when gotten
We imbibe too much and waste.
Thus we find when pleasure passes,
Life as empty as the glasses.



Hand Cranking

The modern machines for the amateur are nearly all automatic, but those who own a hand-cranked equipment or have come by such recently, are interested in knowing how fast to crank and when to crank slowly. Sixteen to the second seems to mean too much, too little, or nothing at all. Fortunately there is latitude here as in emulsions. A little faster or a little slower makes no serious difference, but it must be only a little. The advice should be to definitely inform oneself as to the number of times the shutter opens and shuts in a revolution. This is standardized, and that you may be compelled to inform yourself, we shall not give the fig-

ures. Knowing this make a complete revolution in the required time with an empty camera. Impress the feel of speed on your muscles, and after five or ten minutes' practice you will be almost as automatic as the spring driven device.

A Sleeping Boy or a Baby Being Dressed

A baby lying in its crib, with covers up, can be made to appear to have its clothes appear on it. It is done by the same process as the box filling itself. The cover starts to roll down, and the clothes are loosened bit by bit and button by button till all are off, being photographed a couple of exposures at a time with the negatives being run backward in the camera.—Harrington Journal.



Extension Building, State College, Iowa—home of The College Visual Instruction Service. The college is now conducting a Questionnaire on the use of 16 mm. films and machines in the class rooms of state schools.

Movies Part of Visual Education

The above view of the extension building of State College of Iowa shows the home of the College Visual Extension Service. This college is conducting a series of investigations into the merits and special adaptations of motion picture making and projection and at this time is promulgating a questionnaire on the use of 16 mm films and machines for projecting same in classrooms. Through the courtesy of the DeVry Corporation

we are enabled to give this picture and the facts. The important point which we would send broadcast is that amateur motion pictures are rapidly winning for Camera Craft the fight it began several years ago to have photography made compulsory part of a scientific course. This campaign has been most ably taken up of late by our esteemed contemporaries Photo Era and we hope will soon be made a campaign in common of all photographic publications in this country and abroad.

Future of Newsreels Linked with Amateurs

Amateur cameramen are destined to play an important role in the recording of world events for theatre newsreels, according to a symposium of opinion of professional newsreel men reported in *Movie Makers*, magazine of the Amateur Cinema League, Inc., the world-wide, non-commercial, organization of personal motion picture makers.

"Inasmuch as interesting events are apt to happen without warning anywhere, and since it is impossible to have staff newsreel cameramen in all these spots at the same time, there is opportunity for the scores of thousands of amateur movie makers residing in every corner of the country to film events for posterity, which would otherwise never be recorded," it is declared. For example, the first aeroplane flight of Henry Ford, made with Colonel Charles Lindbergh, which was an international headline news story, being unexpected, was not covered by any professional newsreeler, but, fortunately, was filmed by an amateur camera woman who happened to be at the Detroit Flying field when the unscheduled flight was made.

"Such experience will, of course, be exceptional for the individual, although occurring frequently in the whole field, but here will be constant opportunity for the reel lance amateur to record events of a human interest nature for which the big newsreel companies are always on the lookout. Then there are the local newsreels, shown only in their own communities or districts, which will offer frequent opportunity to the amateur."

—DeVry Movie news.

Keep Your Scenes Short

The professional producer tells us that the average motion picture scenes should not exceed ten or twelve seconds in length. The reason for this is that the mind's eye registers much, quickly; long scenes are tiresome, for naturally we are always craving the next bit of action.

A 10-second Ciné-Kodak picture measures approximately four feet. Unless the scene is full of action which is changing rapidly, try to hold your scenes to ten or twelve seconds in length — Ciné-Kodak news.

A Splicing Hint

When splicing transparent leader strips to your reels, note that the film base has a natural curl. Take advantage of this by splicing the strip to the rest of the film so that each section fits the natural curl of the other. Your splice will then be stronger and less apt to break — Ciné-Kodak News.

Talking Movies for the Home

The DeVry Corporation of Chicago announces the Cine-Tone unit for Christmas delivery. It consists of a regular 16-mm. motion picture projector, geared to a turntable, with tone arm and electric "pick up." This latter connects the sound direct with a radio loud speaker. The gear shafting forces absolute synchronization between the action on the screen and the sound on the record.

At one stroke a great library of popular electrically produced phonograph records such as the Victor, Columbia and Brunswick become wedded to motion picture illustration—and no expensive installations are required. The Cine-Tone is a compact light weight all-metal unit that can be set on a small stand. With the record set on the turn table, and the film threaded in the projector, connect one electric cord to the wall socket for the movie projector and plug the other into the radio loud speaker or an independent loud speaker. It's as simple as that. In fact that's all there is to it. Your favorite actor or musician sounds forth from the loud speaker as natural as life and simultaneously on the screen appear the characters who merge the sound with action into one organic whole—the perfect entertainment.

The present combination unit will cost less than the usual home projector alone—somewhere in the neighborhood of \$185, and films or records may be run separately if desired.

The new combination films and records—all in the popular 16 mm. home size—will be issued each month so that there will be a constant supply of fresh and novel entertainment, and they will cost no more than the separate films and records do now. They are made in the same synchronized way as in the professional studios.



Association News

JOHN R. SNOW, Mankato, Minnesota, *President*
 CHAS. AYLETT, Toronto, Canada, *1st Vice-president*
 D. D. SPELLMAN, Detroit, Michigan, *2nd Vice-president*
 GEORGE STAFFORD, Chicago, Illinois, *Treasurer*
 C. W. HOWSON, Minneapolis, Minn., *Chairman Commercial Section*
 PAUL TRUE, New York City, *Chairman Manufacturers Bureau*
 L. C. VINSON, 2258 Euclid Ave., Cleveland, Ohio, *General Secretary*

As this goes to press we are at the convention in Buffalo so this gets the light of your eye vicarposthumously as it were. Don't look for the word in Webster for it is poetic licentiousness and within the law of freedom of the press. When we get back from looking over the eastern cities and have modestly told them a little (how can one tell the half) of California climate and prosperity,—Los Angeles papers please copy,—we shall be able to write a report of the convention at first hand. In fact we shall probably have to write it ourselves, for if Secretary Vinson has as much on his mind and hands as he had at the last convention where we convened conventionally so to speak, he will need a rest. But it is possible to let you know what is being done to make the Winona School even better than ever. Read what follows and get your name enrolled quickly. We especially advise prompt action.

Plans are rapidly going forward for the School of Photography at Winona Lake this Summer.

A meeting of the School Trustees was held in Washington on Sunday, March 10th, at which time the plans were definitely concluded.

It was announced that C. W. Howson, Chairman of the Commercial Section, would have charge and would act as instructor of the Commercial Department of the School for the four weeks, July 8th and August 3rd.

One of the interesting features of this School will be the lecture by outside experts. It is expected that some of the foremost authorities on the following subjects in the Commercial field will be obtained to lecture and demonstrate on their specialties:

Optics, Photo Chemistry, Analysis of Light, Machinery, Architectural Interiors and Exteriors, Fashions, Illustrative Work, Business Talk, Art Composition.

Mr. Howson has given a vast amount of thought and study for the establishment of the Commercial School. The outline of the course of instruction of the School is below.

The course will be limited to 60 students this year and the tuition will be \$80.00 of which \$20.00 will be required in advance.

Director Will Towles announces that the Portrait School will be held immediately after the Commercial School for the four weeks August 5th to August 31st. Below find outline of the course of instruction for the Portrait School.

It is expected that there will be one or two new instructors added to the faculty principally in the dark room as well as special course of lectures on Composition.

The Portrait School will be limited to 100 students and the price of instruction for the four weeks will be \$75.00.

The School Trustees have appointed the following Committee who start work immediately to develop plans for the expansion and growth of the School at Winona:

Mr. W. E. Dobbs, Chairman, Buick Motor Car Co., Flint, Mich.

Mr. R. B. Archey, Positype Co., Cleveland, Ohio.

Mr. Harry Wills, Eastman Kodak Co. Rochester, N. Y.

Mr. Will Towles, Washington, D. C.

This is the first step whereby it will lead, the P. A. and A. hopes, to the development of a year around School of Photography in the near future.



Pacific International Photographers' Association

Embracing Alaska, Alberta, Arizona, British Columbia, California, Hawaiian Is., Idaho, Montana, Nevada, Oregon, Utah, Washington.

President: George W. Derbfus.....129 Twelfth St., Oakland, Calif.
Vice President: Ralph Young.....419 Sutter St., San Francisco, Calif.
Secretary: Claude F. Palmer.....215 Sweetland Bldg., Portland, Ore.
Treasurer: S. Walters.....Bushnell Studio, Seattle, Wash.

CONVENTION AT SAN FRANCISCO

August 28th, 29th, 30th, 1929

As President Derbfuss is on his way to the National Convention at Buffalo as we go to press there can be nothing to say on this page at this time. It is always pertinent, however, and timely to remind all loyal P. I. P. A. members that our own convention is coming in August and to urge them to make all plans conform to their attendance. This is going to be a gathering of the clans such as has not been seen before on the coast and the entertainment and program will establish a new and high standard.



Ye Editor Retaileth Newes of Ye Profession and in Quaint Italics Titillateth Ye Sphynx with Hys Quill

Louis Charles Buttrick, Welcome

We join all who know the individual charm of Duke and Mrs. Buttrick in welcoming to this world the newly arrived Louis Charles who appeared on April 8th at the Atlantic City home of his parents. After a few months of midnight perambulation and the attention demanded by a son and heir Duke will have little time and less inclination to give attention to small aches and pains of his own. Health and good fortune to the Buttricks. May their tribe continue to increase.

Nicholas Haz, F. R. P. S.

We see the distinguished name often and never so often but what it recalls the earnest, enthusiastic, modest fellow we met and talked with for an hour or two, when last we were in New York City. To our regret we have not had the opportunity of seeing his work lately and it is to be hoped he finds no lack of appreciation, encouragement, and recompense for the unusually fine pictures he has and can create.

Press Photographers' Association of New York

On Saturday evening, April 6th, 1929, at K. of C. Hotel, the Press Photographers of New York City gathered in force to eat, drink, be merry and carry on something dreadful, if you ask me. What would you expect of a blase bunch like that who know everything, have seen everything, and who drink a week old pyro (without sulphite) solution for coffee? Judging from the pictures in the elaborate menu a good time was had by all and worse. The town was represented from down in the village to Tarryton, and the Bronx turned out in force. Every paper sent its best man and believe me that detail was thoroughly covered. Mighty good of the boys to send the post mortem to us but why not ship on a little of the Filet Mignon and radio a little of the jollity. Do we wish we were there? We'll inform the strabismus afflicted mundane sphere that we do. We belong to the gang. Didn't we pound the slate pavements of the old

square and its purpleous nearly forty years ago! We hark back to the days when Mott street was all Chineese, Division street all millinery, Baxter street all Bronx, and the slaughter houses lined Riverside drive. We recall Arry Ill's and the Bowery. Harrigan sang to us. Squatter Sovereignty ruled old Harlem and Morosini. We attended the laying of the cornerstone of the Obelisk and were carried in arms over the first Brooklyn Bridge. Now what do you fellows know about these things? So when the Press Photographers get together in little old Ny Yorrick our very soul traverses the intervening miles and no doorkeep can stop its entrance. We were with you and you never knew.

Orange County Photographers Association

The Photographers' Association of Orange County was duly organized last January, 1929.

The following officers were elected: Edward W. Cochems, President; Henry J. Lyle, Vice-President; Mrs. Mary Betzold, Secretary and Treasurer; Mrs. Helen Lyle, Press Correspondent.

The Association adopted the Standard Code of Ethics of the National Photographers' Association of America (with amendments). By-laws have been compiled and approved.

Regular meetings are held at 7:30 P. M. every first and third Friday in the month, or subject to call by the President.

It is the purpose and endeavor of the Association to create among the members of the profession a keener sense of mutuality, greater co-operation, heart to heart discussions on problems and triumphs photographic, the uplift and upkeep of the ethics and dignity of the art, and the promulgation of a constructive program of publicity aimed at educating the public to a better and higher conception and appreciation of 100% pictures.

Membership is open to all photo finishers, portrait and commercial photographers, colorists, retouchers, engravers, commercial artists, the moving picture profession, operators, and all those constituting the ilk.

One dollar is the fee required for active membership. Honorary members may be admitted by vote of the organization.

Ida M. Reed a Busy Woman

The California Federation of Business and Professional Women's Clubs is conducting a photographic competition to which any member of any of the affiliated organizations is eligible and Ida M. Reed, Past President of the San Francisco Business and Professional Women's Club has been made Chairman of the enterprise.

The competition is assuming important proportions and surprising interest is being evinced. There are four classes each to receive a fitting award in the form of a fine camera for each first and properly printed honorary mention ribbons for the deservng. There are four divisions—Amateur, Advanced, Colored Photographs, and Professional.

There is perhaps no more vigorous influence for making cameraists and for arousing flagging interests and creating new enthusiasts than comes of the human instinct of emulation and the incentives of competition. The Federation is a large one and its membership numerous so it is understandable that between this writing and the closing date, August first, Ida M. Reed is and will be a very busy woman.

Her position in the photographic field and her experience in it certainly makes it practical, and it is safe to say will make it more than successful. As the value of the prizes become individually known and every member gets an infusion of the excitement we prophesy that Miss Reed's work will be cut out for her, and in plenty.

Thomas Southworth

Every once in a while a batch of manuscript comes to our desk from a prominent and busy professional named Thomas Southworth. We have learned to know there will be very little editing and that acceptance is a foregone conclusion. Nothing from that source has ever disappointed us and most of the text when it appears in print brings considerable correspondence of the most gratifying sort. Our readers seem to recognize merit and crave Mr. Southworth's articles. We are very proud of our friends and contributors. That we pick them is but natural. That they pick us is a compliment to Camera Craft.

MONTE LUKE, F. R. P. S.

It never has been a greater pleasure to record the award of an honor than at this time in informing our readers that Monte Luke, the genial artist who has done so much to make the antipodes familiar to us by associating it with photography, has been made a Fellow in the Royal. The honor is reciprocal. Man and Society gain by it. The Royal has once more shown its appreciation of a fine fellow and an excellent artist, and Luke has received the mark of his standing amongst his peers.

Master Finishers of Northern California

As customarily, the association met in San Jose for its spring gathering. That section of the state can boast of a hundred per cent membership and a pregnant fact is found in the prosperity of the district.

Mr. M. E. Elwess, manager of the San Francisco Eastman Kodak Stores, was the speaker of the evening and his talk on Co-operation in Business should have sunk deep in the minds and, we hope, will govern the actions of the hearers.

Mr. and Mrs. A. C. Heidrick of Monterey have invited all the members of the Association to attend a "Get To-Gether" barbecue to be held at their new home on Sunday, May 26th. The Heidrick's are planning to get all the photographers located around Monterey Bay together at a Good Will Feast and have invited us fellows to join in with them.

East Bay Portrait Photographers Organize

An organization to be known as the Association of Master Portrait Photographers of the East Bay was formed recently at a meeting held at the Tracy Webb Studio in Oakland.

The new association will consist of studios in Alameda, Berkeley and Oakland, whose owners are themselves photographers.

With this end in view members of the association agreed:

(1) That each individual print made by a studio should be signed by the photographer to show that it came up to his standard of quality.

(2) That no coupons or contracts should be sold which depended on speculation or misrepresentation for profit.

(3) That he would not solicit, or authorize solicitation on his behalf, falsely claiming that he had been appointed photographer for the Press.

The following photographers joined the association:

F. A. Webster, Tracy Webb and Louise Bestler in Oakland; Kathleen Dougan, Frank Flannery, Maude Stinson and Sidney V. Webb in Berkeley, and the Misses Spencer and Stolte in Alameda.

Charlie Abel, Poet

If the heading give an impression of spoofing, reorganize your ideas. We have on a previous occasion enjoyed one of Charlie's optimistic, ethical effusions and Guest may have done more but no better. The verses that apply to everyday living and feeling are perhaps the ones that come closest to our hearts and these are real heart-throb lines in good diction and rhythm. Let us have more of the like, and take our sincerest compliments on your recognition of the fact and the compliment you pay your readers by that recognition, that photographers not only appreciate poetry but like it.

East Bay Photographers' Club

Ol Virginia Inn by the placid waters of Lake Merrit, in the heart of Oakland, on the evening of April 2rd the East Bay Commercial Photographers gathered to eat southern cooked food and hear how Animated Cartoons are made. An interesting subject, sadly timely, since the inventor of that form of Cine presentation recently died. The meeting was well attended and the program was, as always, interesting.

AND

When we get back from the East, skipping Cicero on the way, we will have a few things on the Sirs and Brothers that should enrich Chit-Chat. They say quite a few photographers are to be in Buffalo during the week of May 20th. We shall tell about some of them.



PHOTOGRAPHIC DIGEST

Edited by H. D'ARCY POWER, M. D., F. R. P. S.

BLEACHING AND TANNING BROMIDE PRINTS FOR BROMOIL

(Continued from May issue)

In the case of A the residual image was normal in colour, but only about half the usual strength, judged by the shadow portions. Some relief was observable, but the print would only take about half the normal amount of ink. Gradation in the highlights was almost completely lacking, and the halftones were very flat. In the shadow portions the detail was blurred, as if a certain amount of fogging had taken place.

In the case of B the residual image and relief were very faint. Only the shadows took ink, and these showed practically no detail; the rest of the print took a little ink in a smudgy manner.

In the case of C there was no residual image and no relief. The print took no ink at all. Prints from the same negative were used throughout, and the experiments were repeated on several occasions. Besides this, A was used at several concentrations and B at double strength.

From the point of view of these experiments the copper sulphate type of re-agent is the best, and the following explanation accounts for the observed facts. In case A, cuprous bromide is formed in the bleaching reaction. Both water and an aqueous solution of potassium bromide exert a solvent action on this substance, as pointed out already. This action is, however, inhibited to some extent by the copper sulphate, in a 10 per cent. solution of which cuprous bromide is practically insoluble under similar experimental conditions.

However, in the bath used some of the cuprous bromide formed is dissolved out of the gelatine, and does not take part in the tanning action when the potassium dichromate is added to the bath. This leads to loss of gradation and poor quality in the

print. The loss of detail and smudgy appearance of the shadows are due to the same cause; the cuprous bromide in solution has diffused throughout the gelatine and now reacts without much regard to the original deposits of silver.

In case B, probably both cuprous chloride and bromide are formed. Cuprous chloride is more soluble than cuprous bromide in water, and, moreover, cuprous chloride (cupric chloride) in aqueous solution exerts a solvent action on both these salts. The result is a still greater loss in tanning power, and a weaker and more smudgy print than in case A.

In case C, a solution of sodium chloride of the strength used exerts a very powerful solvent action on the cuprous chloride formed in the bleaching operation, all of which is removed. As a result only a very slight general tanning of the gelatine occurs.

In view of these results, and the theoretical considerations outlined earlier in this paper, it was decided to experiment with the copper sulphate bleacher, to see whether, by varying its composition, better results could be obtained, while using the same experimental method.

It was soon found that by progressively increasing the proportion of copper sulphate, the image inked up better and better. It was also found advantageous to reduce the potassium bromide as much as possible. Thus a print bleached in 10 per cent. copper sulphate, 40 parts, 10 per cent. potassium bromide, 10 parts, water to make 9 parts, and subsequently tanned in the same bath, after the addition of 10 parts of 1 per cent. potassium dichromate, gave an almost perfect Bromoil.

If, however, the print was left in the bleaching bath for as long again as it had taken to bleach, it was obvious in inking up that some cuprous bromide had gone

into solution. Moreover, on attempting to use the combined bath as a single-solution reagent in the usual manner, unsatisfactory results were obtained, especially with some papers.

Further experiments along the same lines showed that in a bath composed of 10 per cent copper sulphate, 95 parts, 10 per cent potassium bromide, 5 parts, a normal print bleached out in about two minutes, and could be left in the bath for six minutes without any apparent harm to the resulting Bromoil.

Prints bleached in this way were tanned in 10 per cent copper sulphate, 90 parts, 1 per cent potassium dichromate, 10 parts, for four minutes, and after rinsing, fixing and washing in the usual way, were dried.

On re-soaking at a temperature appropriate to the paper, prints prepared in this way take ink with great readiness, and are remarkably fine from the point of view of detail and gradation. They also transfer with great readiness. Inking may be carried out without an intermediate drying with equal success, although with a paper coated with a soft gelatine, over-swelling may occur unless care is taken to avoid it. The writer's practice is always to judge inking properties from the behavior of the re-soaked print.

It was found that ten whole-plate prints could be treated with 200 ccs. of each of the above solutions. The rate of bleaching is very little affected by this number, but 1 c.c. of 1 per cent potassium dichromate should be added to the tanning bath for every two or three prints treated.

If the amount of dichromate in the tanning bath is increased five times by using a 5 per cent instead of a 1 per cent solution of potassium dichromate, a much flatter result is obtained on inking up. It is quite a general rule in pigment processes that increasing the dichromate flattens the resulting print, and Bromoil is no exception, as several sets of experiments with the usual type of bleacher have shown. But with a single-solution bleaching and tanning bath, increasing the dichromate often leads to pigmenting difficulties, and is not to be recommended. In the separate-bath process this does not

seem to be the case, as the prints have been found to ink up as readily with 10 parts of 5 per cent potassium dichromate as with 10 parts of 1 per cent potassium dichromate in the second bath, the only difference being in the scale of the finished print.

Experiments were also made with the bleaching and tanning baths combined into one solution, i.e., 10 per cent copper sulphate, 185 parts, 10 per cent potassium bromide, 5 parts, 1 per cent potassium dichromate, 10 parts. This reagent was found to work fairly well, but with one of the papers used inking up was not so readily accomplished as with the separate baths, and it was therefore decided to adopt the separate bath process as being the more universally applicable to various papers.

This method of bleaching and tanning bromide prints intended for Bromoil has now been in use for three months, and not one single failure or fault has been encountered. The bleaching and tanning has been conducted at temperatures varying from 55 to 65 degrees F., and Wellington Bromoil, Barnet Cream Crayon and Kodak Royal papers have been tried out. All the prints have inked up remarkably well, and have transferred with great ease. The writer believes that the method is more certain than the single-solution process, and, scientifically speaking, it is simpler.

In conclusion, the following brief summary of the method employed by the writer in producing prints for Bromoil may be given: (1) The bromide paper is so exposed that on developing to a Watkins's factor of 8, the required result is obtained, from the point of view of the depth of the print.

(2) The print is developed with Amidol, used at half strength. The formula supplied by the maker of the paper in use will be as good as any, and should be diluted with an equal volume of water.

(3) The developed print is allowed to drain for a few moments, and is transferred, without rinsing, straight into 10 per cent hypo, where it is allowed to remain for five minutes with constant rocking.

Fresh developer and fresh hypo are used for each print, and the temperature of both solutions should be approximately the same.

(4) The fixed print is washed under the tap very thoroughly; the writer leaves his prints there all night.

(5) The bromide print is then dried.

(6) Before bleaching the print is soaked in water for five minutes.

(7) It is then drained and transferred to the No. 1 bath.

Copper sulphate, 10 per cent solution 95 parts.

Potass. bromide, 10 per cent solution, 5 parts, where it is allowed to remain for half a minute after bleaching appears to be complete.

(8) It is then drained and transferred, without rinsing, to the No. 2 bath—

Copper sulphate, 10 per cent solution, 90 parts.

Potass. dichromate, 1 per cent solution, 10 parts, for four minutes.

(9) It is then washed in several changes of water for five minutes, and is fixed in 10 per cent hypo for two minutes.

(10) The print is then washed in several changes of water for fifteen minutes, is surface-dried with a pledget of damp cotton wool and allowed to dry.

All the operations (6)-(10) (inclusive) are conducted at as nearly the same temperature as possible. For the best results they should be carried out at 60-65 degrees F. in a room the temperature of which is not lower than 60 degrees F. It is very

important that the temperature should be kept as level as possible.

Before inking up the dried prints are soaked—

Kodak Royal, for 45 minutes at 75 degrees F.

Barnet C.C., for 30 minutes at 65 degrees F.

Wellington Bromoil, for 30 minutes at 65 degrees F.

Somewhat longer soaking at these temperatures will do no harm, but the ink will then require some softening.

Whether or not the objects of the investigation have been attained remains to be seen. Experiments are still in progress with a view to ascertaining why certain faults occur when using a single-solution bath of the usual dilute type. A possible explanation has been given, which is partly substantiated by the experiments, and it seems not unlikely that these faults can be entirely got rid of. In any case, they have not been encountered, so far, while using this separate bath method, but time and the observations of other workers will supply the best test.

The same may be said of the question of the universality of the method. It has answered well under a number of conditions of temperature with a variety of prints and with three different papers. But every possible test must be made before it can be pronounced to be of completely general application.

H. J. P. VENN, B.Sc., A.I.C.

In British Journal of Photography.



Conducted by SIGISMUND BLUMANN

A Bromide Trick

Old workers in bromide papers have long known what seems to be unknown to most amateurs: That if the print be allowed to develop only part way and be then put into clean water till quite developed up then back into the developer for a moment then into a stop bath be-

fore fixing, it will have beautifully transparent shadows and improved quality in general. Those who like so-called snappy prints had better ignore this and stick to Brilliant negatives and Extra Hard papers developed in extra strength solutions with the limit of bromide. Chalk and soot may be achieved this way.

That Paraphenylenediamine Developer

Much is being written of the grainless deposit to be obtained by a phenylenediamine developer containing borax as an alkali. As it takes about one hour of development to get a thin negative and the exposure must be lengthened by at least 25 per cent we are bold to assert this will not be a popular developer. The paste developer given in this magazine some months ago is being used almost exclusively by several scientists who assure us it is giving them a freedom from graininess which enables them to enlarge from motion picture films to such sizes as are within the possibility of the negative: That is, the limits of clear definition.

Spirit Pictures

Give about three fourths the required exposure to a room without any person in the picture. Now place your subject where you want and give the other quarter exposure. The print will show the spirit almost transparent. An empty chair with a subsequent occupant will show your spirit, an ethereal presence sitting down.

Pre-exposing negatives for twenty-five per cent normal time with the faces of several people disposed about the edges of the plate or film and packing these carefully for future use will, when exposed on a friend produce such prints as will astound him. As a means of producing amusement this is legitimate enough, as an exposure of the way people are deceived it may be a service, from which you may gather that to call such things spirit pictures is not honest.

To Ebonize Wood

It is not generally known that if hardwood sticks to be used for stirring rods or handles be soaked in very dilute sulphuric acid, say a ten per cent solution, or an hour or so, then allowed to dry and when surface dry be held over the heat of a gas flame it will blacken quite thorough and through unless the wood be too thick. The polishing is done with linseed oil or a floor wax thoroughly rubbed in.

Homemade Flashlight Powders

We are going to give our readers the finest formula for making their own flash-powder, and one that is safe. Buy any one of the well known and reliable brand that come securely packed against moisture and unintentional ignition and use it in a well made lamp intended for the purpose. In this way you will save the money wasted in experimental failures and doctor bills and in fact live to make flashlight pictures without losing a hand or an eye. Mixing such compounds is a dangerous proceeding and outside of the law. The flashlight powder is an explosive and its manufacture comes under the Explosive law.

Preserving Sensitive Material

Never load your plate holders or your camera with roll-films till about to use them. No matter how light tight your holders or camera be a deterioration sets in. You need only consider how carefully the products come to you, packed in paraffined paper, red or yellow, and with double black paper wrappings to exclude air and light, to know why the above caution is given. There is a light which your eyes cannot see and which penetrates solids, and air has an oxidizing effect. I like to humor a punctiliousness which prompts me to use up an entire dozen cut films or plates or an entire roll of films within a day or two of opening the original package.

Buff Papers Home Colored

The addition of just the right amount of water soluble basic brown to the developer will tint white papers a buff such as cannot be bought. It will give that natural, non-yellow tinge that artists love and in nowise affect the emulsion. The addition of dyes to developers is not to be recommended since many dyes change the action of the chemicals and produce fog, but the basic brown seems to be innocuous.

To Bronze Brass

Simply brush on a mild solution of butter of antimony, wipe with a soft rag and coat with cold lacquer. Should you desire polychrome effects rub some dry chrome green on before lacquering.

SALON WEEK
IS COMING



CLUB NOTES

EVERY PRINT
A WINNER



FORTHCOMING EXHIBITIONS

August 10th to September 8th, 1929. Sixth Midland Salon. Art Gallery Strand Derby, England. Closing date, July 2nd, 1929.

September 2nd to 7th, 1929. Ninth Annual International Salon New Westminster D. E. Mackenzie, Hart Block, New Westminster, B. C., Canada, Secretary. Closing date, August 17th.

September 15th to October 15th, 1929. Pacific International Salon of Photographic Art. Portland, Oregon, from September 15th to 30th, and Eugene, Oregon from October 5th to 15th. Albert Jourdan, Chairman of the Salon Committee, 407 Morrisson Street, Portland, Oregon. Closing date, September 1st.

October 5th to 20th, 1929. Twenty Fourth Annual Salon of the Photo Club de Paris, France. M. E. Cousin, Secretary, 51 Rue de Clichy, Paris 9e, France. Closing date, September 1st.

Los Angeles Camera Club

Well, we seem to deal out praise in these columns with a lavish hand and if any of your fellows think it is indiscriminate or sycophantic just make the rounds as I have and tell me thereafter if some of the clubs do not deserve all the praise that can be given them. This is one of my own clubs. I belong to quite a few spread over the globe, Vienna, London, Chicago, Los Angeles, and San Francisco. Stephen Tyngg endowed the Royal most royally and more honor to him. In Los Angeles the members concentrate their generosity on their own organization and we note with pride that Julius Cindrich, himself a pictorialist of prominence, has given silver medals to be awarded in club competitions. We desire to publish broadcast the fact that the Los Angeles Camera Club is intensely, almost altogether a camera club, which is as it should be. Long may it function so.

Newark Camera Club

Surprisingly agrarious, the amateur photographers select districts in which to distinguish or extinguish themselves. Certain camera clubs bring forth eminent pictorialists while others seem to eke out an existence, sometimes financially successful, without rising above the status of snap-shooting. Newark is one of the former and members of this organization have made a name for themselves and their club which is international. Moreover, the Newark contingent figure im-

portantly in the history and welfare of amateur photography in America.

At the annual meeting of the Newark Camera Club, Inc., on Monday evening April 8, Frank J. Hall was elected President and Charles J. Barkhorn Vice President, and William L. Woodburn and Julius F. Graether were re-elected Secretary and Treasurer, respectively, for the ensuing twelve months.

Edward Browaski, Louis F. Bucher and William H. Goulden were elected to the Board of Trustees for three years, with Fred Hahn, Jr., and Harrie V. Schierer as alternates.

The Photographic Club of Baltimore

The Annual Election of Officers on Tuesday, April 9th, elected President, Mrs. C. H. Moulton; Vice-President, Mr. H. Stead; Treasurer, Mr. W. H. Pridham; Secretary Mr. W. N. Seibold.

These four members together with Mr. G. H. Coster constitute the Board of Governors for the year.

Meetings are held every Tuesday and Friday at the Club rooms 226 Park Ave and visitors are always welcome.

California Camera Club

Of all the clubs in all the places where we are entitled to use a pass key we are probably least known to the club in our home town. When I told my daughter that a prophet is without honor at home she retorted that he is generally not much of a prophet at home. Maybe so. As a confession of how culpable one may be

will tell you that some months ago I printed an anim-adversion in these columns about bridge playing in excess of photographic activities and the danger of photography suffering and a wrong sort of membership accruing. The watchful secretary of the C. C. C. who reads Camera Craft (thank you Miss Mackintosh)

promptly sent me the printed notice that by an almost unanimous vote bridge had been laid under the table. Besides which the exhibitions on the walls (all under glass) continue to be good, excellent, better and better, and the demonstrations and hikes and inside competitions keep up a high standard.

NOTES & COMMENTS



Tancol Tabloids

The summer is almost here and the number of rolls of film to be developed by the photographer who does his own work and wants to enjoy it is large. Large in number but not formidable for the tank enables him to proceed in comfort and to average a better overall result than ever was possible by the tray, hit or miss methods. And the developer that never fails for the purpose is Tancol. Not the least to be said for this product is that it comes ready weighed, properly concocted in tabloid form. You need only to drop so many tablets into the proper amount of water and get busy. Have you written the Burroughs Wellcome and Company for your copy of their latest book on pictorial development? It is free. Just drop a postal to their New York offices.

The Cine Kodak

Eastman Kodak Company has done more for motion picture photography and the amateur than the inventors. Their exploitation has been almost philanthropic in that they have advertised, have subsidized and in every way helped to popularize the use of the movie by the amateur with very little selfishness or narrowness of application. They have exploited an industry and trusted to the quality of their products to give them their share of the market.

Around the Cine Kodak in its several models they have built a catalog of appurtenances and supplies that make the taking and making of motion pictures as easy for the veriest tyro as snapping with an ordinary kodak. They have published

books on amateur and on junior or children's motion picture making. They have stocked large libraries and built imposing structures to house these libraries of reels in many centrally located cities, and best of all they have priced the rental of such films to be within the reach of all.

If you are interested in the movies and are making them for yourself write to the Eastman Kodak Company or go to your dealer and find what is new in the kodak line. If you have never felt the thrill of taking motion pictures try it, just once, and you'll be stung by the bug. It is inevitable. Look at a Cine Kodak today.

Gevaert Products

The beauty of Novabrom papers lies in the emulsion primarily, but part of the charm of prints made upon it comes from the pure color of the stock and the delightful surfaces. We advise our readers to write to the Gevaert Co., 423-429 West 55th street, New York, for descriptive literature, or try a package from their dealer.

Arrow Screens

Of screens for the showing of motion pictures there is a plentitude that verge on the superfluous, but surpassing excellence always remains a rarity. The Arrow Screen known as Bead Screen is peculiar in its structure, convenient in its mechanical presentation, and quite perfect in its service. Projection upon it gets a luminosity without dazzle and a softness without dulling that enhance the art of cine exhibition. A letter to the Arrow Screen Company, 6725-6755 Santa Monica Boulevard, Hollywood, California, will bring you more detailed information.

International Photographic Contest

The World Federation of Promoters of Culture, Inc., (International Academical Association for Art and Science) will hold an International Contest for professional and amateur photographers in Berlin, Germany, in August, 1929, for the purpose of the promotion of photographic art. The high standards of merit only shall be the guiding motives in the work of the jury, which, however, shall not be limited in the awarding of prizes. It is the aim to give recognition to the makers of photographic pictures of merit in particular, as well as the photographic art in general through exhibitions of the most meritorious pictures. The contest is under the leadership of the famous Court-Artist and President of the World Federation of Promoters of Culture, Prof. Dr. C. Schleusing, Newark, N. J. A photographic art commission has been appointed and the architect, Heinrich Karlicek, Nuremberg and the famous photographer, Nicola Perscheid, Berlin, besides others, have been secured as expert advisers. As prizes shall be distributed: Master-Diplomas, Honorary Diplomas, Gold, Silver and Bronze Medallions. Receivers of Golden or Silver Medallions will be elected Honorary Members for lifetime of the World Federation of Promoters of Culture. Applications for the participation in this contest must be addressed to Prof. Dr. C. Schleusing, 92 Hawthorne Ave., Newark, N. J.

Teitel Cine Preserving Process

Millions of feet of film are exposed, developed, shown, and then stored in this country and as many more in other parts of the world and the value of the negative and positive reels is far greater than the money cost. As a matter of fact some of the reels are invaluable and cannot be replaced, if and when destroyed by accident or deterioration. Accidents may be avoided by care and material precautions but hitherto the ravages of time have had to be accepted as inevitable and unavoidable. Now Albert Teitel, film expert, of 105 West 40th street, New York City, can by his method of processing guarantee the preservation of your films. If you are a prospective client we advise writing for detailed information. A letter will bring a

manuscript exposition of what film is, what happens to it, and how it may be dealt with for preservation.

William H. Nacht, Inc.

Photographers in search of unusual, distinguished, or staple lines of mounts are advised to contact the William H. Nacht Corporation of 229 Third avenue, New York City. To the profession they are glad to send samples and as they stock all sizes no difficulty need be feared of failing to get just what is wanted.

The Nussbaum Film Tray

There are many amateur photographers who enjoy developing their own films and the development of roll films in the strip is fraught with many difficulties. The buckling and twisting of the film, the jumping out of the tray, and the actual tipping over of the tray as one moves the pesky strip up and down, are all avoided by the use of the Nussbaum Film Developing Tray. It is made of amber glass with crystal glass roller, allowing of a free and smooth action for films up to 5 by 7. It is made by the Canton Glass Company, Marion, Indiana, and may be had of all completely stocked dealers.

Alfred J. Remes in America

Mr. Alfred J. Remes, special representative of the Wellington and Ward Company, is in this country and will attend the Buffalo convention. Wellington plates and films and Wellington papers are known the world round and it is Mr. Remes' happy privilege to make this market even more familiar with the line. While in New York the gentleman will no doubt make his headquarters with the Medo Photo Supply Corporation, 323-325 West 37th street, New York, which concern is the American agency for the Wellington goods.

Photographers Aid Red Cross

The photographers and the photo supplies trade in New York City again, this year, are co-operating actively with the American Red Cross in its Roll Call membership appeal, which opens annually on Armistice Day for the support of its extensive metropolitan welfare and relief and public health program.



OUR BOOK SHELVES

David Rathgeber

A stoutly bound little book that fits the pocket, yet fills every need. It is novel in that the information is given in Catechism, questions and answers covering the subject of photographic practice. Published by Wilhelm Knapp at 2.40 RM or from Camera Craft Publishing Company.

Memoirs of a Court Photographer

Richard N. Speaight, whose portrait appears on another page, is too well known wherever photography is a live subject to need any mention here. Any book he might write would carry the guarantee of interest and excellence to those who know his vivid and virile English. This particular subject intrigues in itself. Published by Speaight Ltd., London, at 21 shillings and obtainable from Camera Craft Publishing Company.

Kunst und Photographie

A series of art prints made by photographic processes sold for study purposes to artists. We have not as yet seen a copy as it is announced in advance of publication but the publishers' name, Guido Hackbeil, should carry conviction of merit and we accept it so. Priced at 12 RM and may be ordered through Camera Craft Publishing Company.

A Stereoscopic Magazine

The first number of *Das Plastische Bild*, a German magazine devoted to stereoscopic photography, has just come to hand. It was born in the month of January this year and seems a healthy baby with the promise of a long and useful life. Stereoscapy has, for some reason, fallen into innocuous desuetude in this country and even in Europe the ardent enthusiasm which once vitalized this beautiful branch of camera work has modified to lukewarmness and finds comparatively few advocates. Perhaps *Das Plastische Bild* may revive the interest everywhere. 'Tis a consummation devoutly to be wished.

Photo Miniatures

Every once in a while we take pleasure in calling attention to the series of photographic indispensables known as the Photo Miniatures: Little books in blue paper covers, each covering one subject and one only, but doing it in the most concise and complete way. It is our hope to interest the occasional photographer who has not already been converted to the Photo Miniature habit. Our own library of these issues is complete and we could not carry on without it. Complete we say, but that is not quite true. Now and then a well meaning but careless borrower forgets to return.

L'Optique Photographie

There is something dainty about everything that comes to us from the house of Maurice Devaivre, and this little book on Photographic Optics is no exception. A. Hallut has put multum in parvo and our French readers will be pleased to get in the mother tongue a very small, quite complete pamphlet on a subject that should interest them. Obtainable from the publisher, Maurice Devaivre, Rue Markelbach, 152 Bruxelles, or to order from Camera Craft Book Service.

Die Lichtfilter

The Light Filter is one of those minute treatises which we have learned to expect and respect as coming from the Germans. The author, von Hubl, is an authority in photographic sciences than whom none can claim greater esteem and the right thereto. This volume sells for 4.90 RM and 6.10 RM, respectively, according to binding. Obtainable through the Camera Craft Publishing Company.

Theory and Practice of Autotype

The second volume, fourth part of the series known as *Ausführliches Handbuch der Photographie*, carries Dr. Eder's comprehensive and authoritative work forward to the commercial uses of photography. The book is paper bound, well printed and in the German language.

The Wellington Pocket Yearbook

Once a year the Owner and the Editor each get a little, leather-bound book, which is formulary, manual, almanac, and diary. Our initials are neatly embossed in gold on the cover and it is our constant companion, carried in the left-hand upper vest pocket with pencil and fountain pen. Last year the owner received her usual leather, imprinted copy, but ours was cloth and not initialed. Quite right, as a deference to the relative importance of the individuals, but disappointing. This is personal interest matter. The really important thing is that if you were to buy the 1928 issue and were to carry it about constantly, you would find you could no more do without it than we. It is a library in the small. And it gives you space for your daily appointment and other reminders. At your dealers or through Camera Craft at a cost of about 60 cents.

Motion Picture Projection

We will confess that the formidable volume of 1228 pages, bound in sedate maroon and gold imprint rather intimidated us. We started the abstract chapters on Electricity with doubts, but were soon immersed to the mental eyebrows and loath to lay the book down. James R. Cameron has written a mighty book on a timely subject. Mighty is not in the vernacular in this instance but literal. It takes knowledge to make 1228 pages interesting and instructive. This work is as minute, complete and elucidative as one of the best of what we have learned to expect from the Germans, and it has the added merit of being written in the English language by a Cameron. In fact, it is published by the Cameron Publishing Company, is in its fourth edition, sells for \$6, and to our mind is worth \$20. Supplied through "Camera Craft" Book Service.

International Photographic Association

5637—W. C. Smith, 842 Golden Avenue, Los Angeles, California. 5x7, 3¼x5½, and enlargements 8x10. Landscape, sea, mountain, child studio and animal studies for any type mentioned. Class 1.

5638—Joseph F. Spencer, 853 E. 23rd Street, Paterson, N. J. Class 2.

5639—G. I. Rhodes, 236 E. 12th Street, Long Beach, California. 3¼x4¼ and 9x12 cm. (Zeiss Ideal B), Landscapes, seascapes, boats and typical Southern California scenery for pictorial landscapes and still life studies. Will return enlargements to size 8x10 or 7x11 for enlargements received. Class 1.

5640—John W. Protsman, 717 Sixth Street, Tell City, Indiana. Class 2.

5641—Anna D. Bonnifield, 582 Vine Street, San Jose, California. Class 2.

5642—John J. Duin, 517 Elliott St., S. E. Grand Rapids, Michigan. Class 2.

5643—C. H. Ginnaven, 1218 S. Second Street, Springfield, Illinois. 2¼x3¼, 3¼x5½ and 5x7. Western, Lincoln stuff taken here and portraits for western and draped portraits, bathing girls. Class 1.

5644—Elmer J. Priest, Y. M. C. A., Quincy, Massachusetts. 2¼x2¼, 2¼x3¼ and 4x5. Landscapes, historical, sea views and "all out door

work," for anything of interest. Would like landscapes from foreign countries, marine views, etc. Class 1.

5645—Herbert Seesle, 2085 Tiebout Avenue, Bronx, New York City, New York. 1½x2½, 2¼x4¼, 3¼x4¼ and 9x12 cm. Personal and around New York City for views of different parts of United States and Foreign countries. Class 1.

5646—A. G. Miller, Lotta, Mitchell Co., North Carolina. 2½x4¼, 3¼x5½ 4x6 Stereo. Landscapes, a few surf and flower pictures, N. C., S. C., Ariz., Calif., Hawaii, etc. for views of similar character, nature subjects rather than buildings or people, but anything of artistic merit. Class 1.

5647—A. J. Baril, Les Mines, Portneuf Co., Quebec, Canada. 3¼x5½ and 5x7. Local views and mine surface and underground pictures for views of countries and cities, marine, etc. Class 1.

5648—F. G. Squier, P. O. Box 97, Coopersville, Michigan. Vest pocket to 4x5. General for anything of interest. Class 1.

RENEWALS

5607—E. L. Shryock, 712 South Avenue, Wilkinsburg, Pittsburgh, Pa. 2½x4½, 3¼x4¼, 3¼x5½. circus, scenes, airplane and general line of events for general subjects. Class 1.

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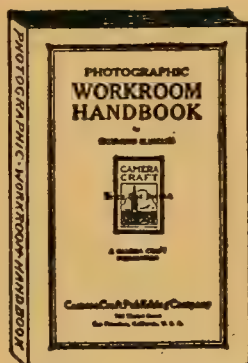
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ILLUSTRATIVE PORTRAIT
Applying to "Pictorial Publicity Photography"

Leonard A. Williams

CAMERA CRAFT

A Photographic Monthly
».....<<
SIGISMUND BLUMANN, EDITOR

Claus Spreckels Building, San Francisco, California

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JULY, 1929

NO. 7

Pictorial Publicity Photography

By Leonard A. Williams

State Teachers' College, St. Cloud, Minn.

Illustrated by the Author

Continued from the June Issue

MODELS

This chapter deals with a subject to which the beginner in Pictorial Publicity Photography should give much time and attention. How to go about getting models, keeping records of them and how to deal with them is a very important matter to always keep in mind. Many a very fine piece of work with a lot of money and time put on it may find itself in the court room being ruled out of use with a useless cost put on the photographer, where if he had used a little common sense at the beginning when he dealt with the "MODEL" for use in the picture all would have been perfect and no worry and expense would ever been thought of as far as the law is concerned.

Models belong to one of two classes, "Life" and "Still Life." I want to deal with the "Life" model first.

The assembling and casting of suitable models is one of the important features of your service. You should have registered with you at all times a list of models which covers the widest possible range of types. Your list should include the professional type, the business executive, the salesman, the labor, the housewife, the home girl, the ideal grandmother, the society type, the wholesome American boy, the school girl and all the charming types of babies that can be found. From the list you should be able to pick models that specialize in corsets, lingerie and hosiery, dresses, coats, hats, shoes, etc. If you look very carefully at the plate named "MODELS" you will get a rather good idea of what I mean by



the "range of types." You should have some kind of a form to keep your listed models registered and if you will examine the form "MODEL INFORMATION" you will get some idea of how to go about keeping a list and record of models. It might be a good plan for you to also have a form something like "OUT-

DOOR LOCATIONS" to use with your list of models. A careful examination of these two forms will give you some idea of how to go about picking out models and locations for the best picture material.

You will find among theatrical casting agencies a good chance to secure foreign models with their native costumes and characteristic accessories. Due to the ever changing conditions which govern the activities of models, many of whom are drawn from the stage and screen, you will need to be careful not to let your list be a dead one. It will mean a lot of time and attention to keep a live list of models, but you must do it. You will find your models coming from every walk of life, from the rich to the poor, in fact most of the beautiful men and women come from the poorest homes and you will need to furnish them every article of clothing for use in the picture. Most of this clothing can be rented and you will need to have an understanding with those you get picture material from as to what time you will be allowed for the rent you pay and also what insurance you will need to carry to cover damages if such happens.

Models are of a shifting element—here today and gone tomorrow. About fifty out of every five hundred models make a practical living at this profession. Some of the better girls, the same with the men, make anywhere from \$50.00 to \$125.00 a week by going from studio to studio. Many of them are business girls and business men who model on the side to make a little extra money. The other lot are theatrical and motion picture types. Most models are paid \$5.00 per hour for their services. Of course you may find among your friends many who will be glad to take part in work you are doing and help you just as you would them, as a friend. One thing you must be very careful of and that is the rights to use any picture that the model works in. You had better get a good "Photograph Release Form" and be sure that every model that works with you signs that release. I would purchase these forms from the Advertising Headquarters of the Photographers Association of America, Indianapolis, Indiana. You should have release forms for "Adult," "Minor," "Copyright License" and "Affidavit of Photographer." With these forms at hand you will be able to protect yourself and those that may work for you and much worry and trouble will never come to you.

It might be well for me at this point to take a little more time and clear up some of the doubtful points about the two forms I mentioned in a previous paragraph which I called "Model Information" and "Outdoor Location." These two forms should be of a size that can be carried in a brief case or fit a coat pocket so that you can carry filled or blank forms with you when on jobs.

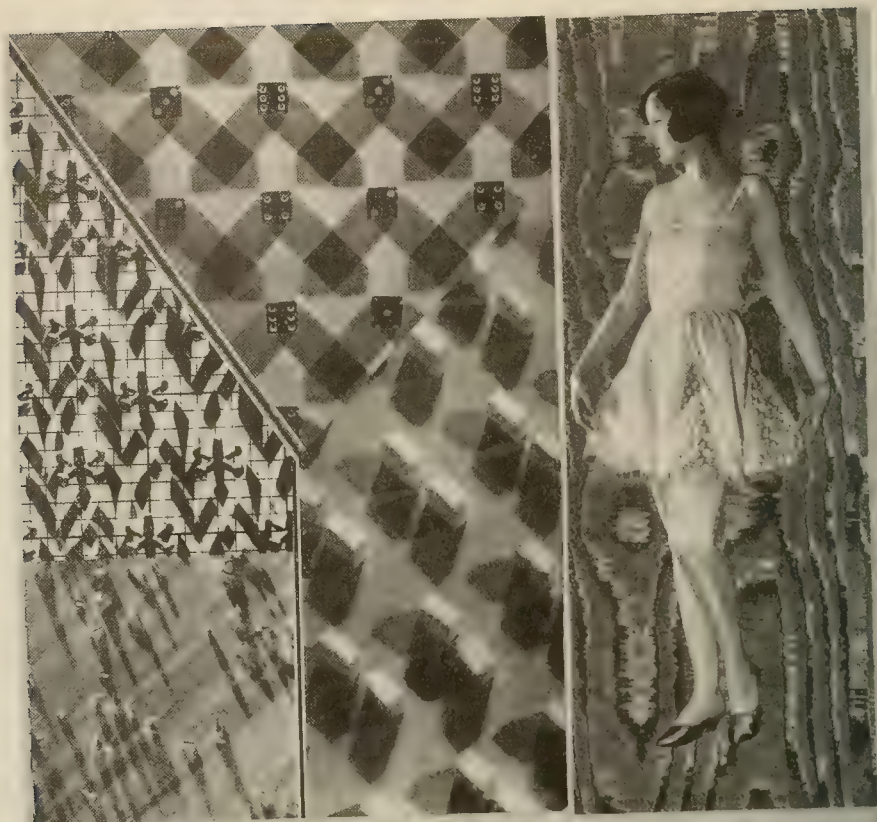


PLATE SIX





They should be kept up to date and filled out and followed with much care. On the "Model Information" form be very careful to get the right name, also the age, nationality, weight, height, church they attend, color of hair, eyes and skin. All this information is very important when choosing a model for a certain job. Church and nationality play a big part with some models at times and you

want to know about these conditions that may effect your plans. Be careful to make notes about where and under what conditions the model can be best used, also what kind of work they prefer. Many women will not pose for undergarment pictures, but they will do style show pictures. Others will not do home or sport poses or work on any outdoor sets or location far from home. It is an awful jolt to find yourself at a piece of work and find that the model will not do certain parts for you. Tell the model just what you want and what she is to do before she comes to you or she may send you a bill for wages and you never used her. It is a good plan to place under the heading "Has been used on the following" just how the model worked and what the results were, also be sure to make a careful note of the client's criticisms. Know where to find the model at times needed and have a definite understanding about the wages to be paid for such work. Never fail to have releases made out for adult and minor models which will give you the full rights to use the picture for the purpose it was made for. It is also a good plan to get a copyright if the job needs that protection. In using the "Outdoor Location" form be careful to get the correct name, and be very sure of the location. Be sure you have the right person to make appointments with and that the time you wish to use the location is perfectly understood by all concerned. A little experience will do much for you in getting the system in such shape that you will be able to use best with "models" and "locations" and then you can go on with your work with happiness and success.

POSING THE LIFE MODEL

Among the many worries that come to the beginner in Pictorial Publicity Photography is the proper use of the "Life" model. How the model may make or mar a picture is sometimes hard for the beginner to understand, so let us turn to Plate One which will show us several poses which were well thought out long before the model was hired for the work. Fig. 11 is a most clever piece of work, one can not help feel the naturalness of the pose, the composition is perfect. Fig. 12 a well thought out piece of work shows how balance enters the plan to match printed matter or trade-marks that are wanted in a picture. Fig. 7 is to be used on a full page advertisement and the pose creates a feeling of refinement—gives poise to the advertisement. Fig. 10 is not so interesting to us unless we understand what the picture tries to tell us or make us feel. To make a picture that suggest "Star Dust" and at the same time leave a feeling of the human touch within us was no small job for the photographer. The remaining Figures on this plate are made to go on a double page advertise-

ment and by a careful placement on the page a beautiful piece of advertising can be made. The models are very pleasing to look at and have done the work they were picked for in a most perfect manner.

Plate Two shows what the photographer can do in creating full page ads. The Jeanne Lanvin ad is one of the most perfect, beautiful, I have seen for some time. The figure seems to appear in the center of the page but if you will notice that borders and a careful planning of light and shadows put a perfect A. C. point in the picture and gives a most pleasing bit of composition for us to study and get profit from. Vogue has an interesting advertisement to look at in that the photographer has tried to work into the picture the modernistic composition which seems to be so much in vogue now, it is rather disappointing to see such a pleasing model of this type used in this kind of picture, the design seems to lack the power to hold interest. The two figures on the right of the plate show what an artist like Demiyer can do in planning a page design. You should look for this artist's work, which is found in most of the better grade of magazines, and make a careful study of his style. In the lower right hand corner we see how a photograph can be used with a pen sketch made from another photograph to emphasize the first one, this is a method being used much these days and well worth while to study and know how and when to use.

Plate Three deals with the full page advertisement and the use of photographs to complete a story. Fig. 1 is pleasing but lacks an interesting atmosphere, it also shows poor planning on the photographer's part, for one seldom sees a typewriter in use under such conditions. The shadow of the boy gives a third person feeling to the picture, rather too much of the late night or back-room place for people to work in. If jobs like this are to be made in studios let them be of the kind that will show modern high class working conditions not so much the portrait style of lighting. Fig. 5 is a planned layout for a page ad and you will profit much by a careful study of this picture. Fig. 2 is a fine piece of work where type and photograph are to be used in combination with each other, one of the best I have seen of late. Fig. 4 you will say with me is a beautiful piece of planning on the photographer's part, he has caught the true spirit of the salesman and has surrounded you with a complete idea or thought about lingerie that you want to know more about. Study pictures of this style when ever you get the chance, all of the leading magazines have them if you will look for them. I have placed Fig. 3 on this plate to give you some way to compare the work of the hand worker in illustrating with the work of the photographer. One thing the hand illustrator has

in his favor and that is the choice of placement, light and shadow, color and style of expression, he can say whether the work is to be realistic, conventionalized, modernistic or a combination of any two or more of the styles he wishes to express his idea or story in. The photographer has only one way and that is the realistic, he may try to work in any of the other styles of expression that the hand illustrator uses but he must be very careful in the way he does it. A careful study of the illustrations used in publicity work today will give you a very good supply of ideas and work that you may get much help from.

The last three plates have shown us how pictures are made a part of an advertising page and how the type, design, hand sketches, etc., go to help balance a page, some of the examples have been of the highest order while others have shown the common or medium kind, from this you should be able to go about gathering material that will guide you along the right channels in picture ideas and how to apply them to your work. In the next two plates I want to give you some idea of how to use the "Still" model. If you will keep in mind inanimate things when you are speaking or thinking of the "Still" model you will not have much trouble explaining the thing understood in the illustrator's world as "still life work."

Plate Four gives us some wonderful examples of publicity photography. Fig. 1 shows what can be done to create the new modernistic idea in art as applied to illustration, just as Fig. 4 and 5 do. Fig 2 is a beautiful thing, the page is so well balanced that we can not get away from the suggestion of fragrance, the way the lettering is placed on this piece of work is a thing of beauty. Fig. 3 and 6 show pictures that can be used with type matter either on the print or near it. Fig. 7 is a clever piece of light and shadow work, but of very little interest to the man or woman that wants to get a thrill from seeing what it can do or the way it will look when they use it. This parlor or superficial style as applied to many things now days is not good taste or even good sense. Of course there are a few women who never drove a car except from the back seat, that this I will say will appeal to very much, but not the real "Man's Woman" that the world would die without. Fig. 9 is one of the most beautiful little pictures for publicity work I have even seen. Very seldom can one put a point of interest in the center of a picture and hold interest for any length of time, but in this case it seems to work fine. The stillness of the atmosphere creates within us a high reverence for the fragrance that seems to reach us mentally. Fig. 8 tells the story of the comforts of a good book and home, this type of picture is in great demand and you should spend a lot of time studying and



1



2

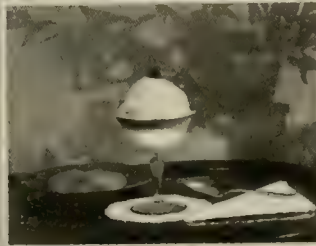
PLATE EIGHT



3



4



5



6



7



8



9



10



11



12

making pictures of this kind. Men are vitally interested in their homes and like to see how men use them. I am inclined to think or believe, that too much is done now days with the sweet girl graduate or the school girl complexion people instead of "Dad"

and "The Kid." Better keep dad and brother in mind and see what kind of sales you can get started with your publicity pictures.

I have arranged one plate which will give you a rather good idea of what is being done in the modernistic type or design of picture composition among photographers. Plate Five shows every kind of pattern design, lighting effects and perspective that can be used it seems by any reasonableness in photographing goods. You may not appreciate this type of work and never will unless you can forget all the laws of composition that govern a picture that must have an eye level as we have been taught to think of it. The modernistic type of picture does not require a point of interest, point of sight, eye level or color sense. I was much against the modernistic idea for some time, I could not seem to get the sense of it all fixed in my mind to start with, until one day I had the pleasure of leaving the earth and seeing how we look from other worlds, then I got the idea and I am very happy with it all. We are soon to be in a period of air transportation, some of us if not all of us will use the airplane and things will look much different to us than they do at the present time, in fact we may develop a sense of fourth dimension in picture building that we have not had in the past. One way to get this type of picture fixed in your mind is to get up over a table of articles or up close to the ceiling in the corner of a room and look down at the floor, you will not have an eye level in this position as you would if you were standing on the floor and in this case you will see the modernistic style developing in your sight sense. You will not need to get in the position mentioned above if you will keep in mind that the modernistic style of picture has not an eye level or horizon line as we have in other pictures most of the time, if you can get rid of the eye level and vanishing point in most cases you will know the trick and will be able to work out some interesting compositions. Of course this new style of design and composition requires a lot of clever skill and art training to understand how to make it all interesting and if you do not have a fair amount of this training leave it all alone and stick to the line of work you can do the best.

The type of work which will give the Pictorial Publicity Photographer something to think about is the new background style that is coming into use. How to create this background for different kinds of work will be of interest to you and if you will turn to Plate Six and examine the picture in the upper left corner you will see what can be done with sugar, dice, tacks, etc., with the aid of spot lights to create most interesting and pleasing backgrounds. Study this very carefully then try it out with objects you may have at hand and see what fun and how much fine training you can get in a study of lighting effects. Different kinds of

cloth can be used to make backgrounds also and, cut out figures or objects maybe mounted on them. The small pictures at the bottom of Plate Six show what one should keep in mind when making pictures that require printing on them. Backgrounds must be the first thing to give consideration. Let a good contrast appear between the lettering and the background or the job is worthless as you can see if you will examine some of the small prints shown. Be sure you leave space to get in the wording your client wishes to have placed there, this must be arranged when you are planning the composition for the job, always make a good pencil layout of every job you have to work out and you will find your work soon becomes a joy to develop and live through.

Plate Seven shows four very fine backgrounds that match very well the articles advertised, study these four pictures, then go at building some backgrounds for your pictures. The first few trials may not please you but keep at it and you will soon see that most things that appear hard in this world are not so hard after all. It only requires nerve and work to get most anything you want out of this world.

My last plate will deal with the work of two real Pictorial Publicity Photography artists Mr. L. E. Lucas and Mr. Charles Kanarian. If you will study Plate Eight as we go along over it you will find each picture tells a perfect story. It might be a good plan for you to name what each picture tells before you read the answer which I give below just to see how well your thought and the artist's match. Fig. 1 is Coat, 2 Jewelry, 3 Silverware, 4 Cosmetics, 5 Ice Cream, 6 Binoculars, 7 and 9 Famous Feet, 8 Furniture, 10 Perfume, 11 Shoes, 12 Millinery. I am very sure you will agree with me in the belief that photography offers not one of the best, but the best way to illustrate ideas in the most truthful manner for the good of the buying public. How far the Pictorial Publicity Photographer can go with his style of expression no one knows but himself and each worker in his line should do his best to hold photography up as a science and art.

You will find many workers with a camera just as you will in any other line of work not willing to go in at the bottom and work and study to reach the top and perfection, but this will be no excuse for you to take up their cry and say, "Too much work for what I can get out of it, not enough money to live on for me, I do not wish to be bossed by a lot of numskulls, etc." Only one thing will put you on top anywhere and that is FAITH in your own self and WORK. No human being ever reached the top and stayed without these credentials; so get yourself lined up for what you want to be and BE it.

The True Amateur

By Dr. J. B. Pardoe



Spring is here. The poet tells us that a young man's fancy lightly turns to thoughts of love. The thoughts of the nature lover, and camera artist, turns to the country.

Here he will find inspiration and love, in a storehouse of nature-treasures, without end. Animal, vegetable and mineral subjects waiting to be photographed, studied and enjoyed in God's garden, the great outdoors. Here the pictorialist, the lover of beauty may spend many happy hours.

Take your camera, your best friend, your lunch and lots of film. I say lots of film, because you may use more than you thought you would. It will be sure to be a great disappointment to you, just when you have finished shooting a limited supply, to see a nice rare bird come and sit under

your nose, as it were. Then you will say, "If I only had another shot in my camera." The bird will sit and look at you and seem to say, like the small boy who looks in your lens, "Please mister, take my picture."

Perhaps the light was fine too, and the background perfect and you think it might have been a prize picture.

Nature photography may begin in the month of May or even earlier.

Where do those honey bees go, that leave the hive? They seem to make a bee-line for the swamp. By going over that way, you may find them, visiting the shell like plant that pushes up through the mud, which contains the first spring blossom, commonly called the skunk cabbage.

Set up your camera and start your nature picture with the first of all spring blossoms. Do not let the name, Skunk Cabbage, scare you.

With your camera in position nicely focused upon the blossom enclosed in the shell like plant. By waiting patiently you may

have the good fortune to get a picture of one of the honey bees, gathering pollen.

I once caught a full sized skunk in my focusing cloth, which was hiding under the roots of a tree. The light was poor, I tied my white striped, black beauty, fast in the focusing cloth, and put him in my open wagon and started for home, hoping to get a good pose in the morning.

Overtaking two men, who were walking, I agreed to give them a ride, as it was several miles to the village. They sat on the floor in the back of the wagon, smoking and talking, unaware of the skunk's presence.

The skunk, eating his way out of the focusing cloth, made a dash between them and almost immediately was out of sight. The men were completely surprised and with angry shouts and curses, they jumped and ran. I drove on, laughing heartily, leaving them in a cloud of dust.

Often as you approach the first woods from the city, you will find a place where some careless, "don't care" sort of an individual, has been throwing old tin cans and other articles of disuse to form a sort of refuse heap. This is a good place to hunt for a few subjects on which to try your photographic skill. Lift up that board, you may find the woolly bear cocoon, stuck to the under side, which is the home of the brown banded caterpillar, that you see crossing the road in the fall. Under that piece of tin, you may find a couple of nice looking beetles. On the back of that old wagon seat, you may expect to find a pretty design in a white mouldy formation, or a mouse nest in that old shoe.

Looking in an old rusty tin can, one February day, I once found the morning-cloak butterfly, clinging to the side of it. This is not strange, as this butterfly hibernates like a bear. I have seen it flying on a sunny afternoon in January, with snow on the ground, on Staten Island, New York. I have also found it in stumps and under boards. In an old stump, it might be hard to see, as the color is quite protective. A photo of some insect, bird or animal showing protective coloration or mimicry is interesting.

Look under that flat stone, and find a snake just about to wake up from his long winter sleep. It is an easy time to pose them when they are cold, as they are slow of movement, at that time.

A nice collection of wild flower pictures, will give you some interesting work. Take a photo of some flowers in the bright part of the day, when fully open and another photo of the same group just before sundown, when they will be closed up or gone to sleep.

Toad stools and lichens, are another attraction. I use commercial ortho film a great deal. They give beautiful negatives of birds and flowers.

There is a lot of fun and excitement in hunting birds and butterflies and shooting them with the camera.

Do not think you must get a good one every time. Two or three good negatives from a dozen film is considered a good average.

I guess, we camera toters, all have a favorite camera size, that we think is the best for us.

I have a Florida friend, who loves to picture fair, flowery Florida, with its big long alligators. His favorite size is 7x17. A doctor friend says the post card is best for him. Another prize winner uses the 3¼x4¼. As they say in England the ¼ plate size. This size too, has the advantage of small cost of operation.

Beautiful and artistic projective prints can now be made with ease, from this small size. A smaller size than this, is not recommended for birds and animal photography.

Another artist friend who has tramped many hundreds of miles over rough and rugged mountains, uses only the 6½x8½ camera, claiming this size gives him the best pictorial composition.

I began photography with a 5x7, then a 5x8, followed by a 4x5, 2¼x3¼, 3¼x4¼, 6½x8½, 8x10, a stereoscopic and a vest pocket camera.

If I had to confine myself to one camera, it would be a 4x5 Graflex, with long bellows, rising front and revolving back. I cannot speak too highly of the Graflex.

The 4x5 Graflex is a good size for all around work. The press men use this size a great deal, as it is lighter than the 5x7, enabling easier and quicker handling, climbing up trees, over rocks and cliffs, etc. The nature photographer can use this size easier than a larger one. This is a fine camera to use and hunt pictures of wild life within the woods and fields. Just think of getting a good picture of a flying bird, butterfly, bee or a wild deer.

Suppose you had to stop and set up your camera, focus, put in a plate holder, draw slide, etc. The bird or animal might be in the next county by that time. With the Graflex everything is ready. You see your subject as you like it, then press the trigger and you have bagged your game; not merely a dead mass, as with a gun, but you have your picture impressed on the film from which prints and enlargements may be made to remind you of a pleasant day afield.

Friends and others may admire these successful snap shots with you. Most every one like to see a good nature photograph.

The long focus view or stand camera, with its swing back, rising and falling front, long bellows, is a good old standby and

must not be dispensed with in nature photography. Flower studies, trees, insects, bird homes, their nests and eggs, geographical studies, animal tracks, sea shells and fish are best done with this type of camera. Longer exposures are necessary, and long focus lenses to give good perspective. The symmetrical type of lens is a good kind. You can use the rear or front combination, singly or together, thus giving you three focal lengths, in one lens. The rear combination, when used alone gives a larger image and the front lens, a still larger image.

Suppose you are walking along the bank of a stream and you discover a turtle resting upon the end of a partly submerged log. To photograph this subject, it would be necessary to get a little closer. If you did not, the image would be too small.

You cannot go too close, however, as the apparently sleeping turtle will drop in the water. Go as close as you can and do not make any quick movements. Moving slowly and cautiously, you are more likely to have a good snap shot. Here is where your rear or front lens comes in. It will bring the image up closer to you, if the rear element does not make your subject large enough, use the front one, which makes it still larger, similar to a magnifier or telephoto lens.

You will enjoy quietly focusing and composing your picture.

I do not know of any thing in the line of hobbies or recreation, that will take your mind from your troubles, as to wander in nature's studio, in quest of pictures. It teaches you to observe and enjoy many of nature's wonders, that would not have been brought to your attention except through the medium of the camera.

To me photography is more than a hobby. It is an inspiring and uplifting art. Photography at times, is like fishing in some respects, because great pictures like big fish, often get away.

For instance, you hesitate a second or two in snapping a wild deer. His head is not quite right, you are in hopes he will turn just a little. Startled and away he goes, also your picture. That was so near, but just missed. A bird will light on the tree near you, and you wait for a better pose, but away he goes.

Before going on a nature tramp, usually I put on clothing best suited to harmonize with the natural surroundings. White collars and cuffs are out of place in woodland glades. A glaring white shirt would be noticed a long distance, and would have a tendency to scare the wild creatures. I once stood still in the forest while two loud talking individuals passed within a few feet of me, without seeing me. It was due to the soft subdued colors of my clothing. We say of birds, animals and insects, they have protective coloring.

During the great war artists were employed to paint and disguise the machines of destruction, thus camouflaging them.

My camera hunting clothes consist of soft brown shirt, gunning coat, with large pockets for plate holders, tough home spun trousers of smoke color, that do not tear on snags and briars and a tweed cap.

The cap stays on the head better than a hat, when focusing and going through bushes and briars. I find a pair of heavy canvas shoes, with thick rubber soles most useful. They are practically noiseless and do not slip when walking over rocks.

In photographing birds on the nest, it is sometimes necessary to wait a long time for the bird to return after being flushed. I once waited nearly a day for an eagle to return to its nest.

After building a blind of bushes and secreting myself, the bird came readily to the nest. In photographing young birds in the nest, do not cut away the bushes or trees to let the sun in, as the sun will kill some young birds quickly. Tie the branches back, if in your way, so that when you are through they will spring back in place, shielding the young birds from the hot sun. Better leave them alone than to break up the home of the little songsters. In fact, do all you can to protect the beautiful birds of our country.

There are many agencies of destruction. The cold ice storms of winter freeze many to death. The small boy with his air rifle (forbidden in New Jersey). The indiscriminate shooting sportsman. Flying against the telegraph wires, forest fires and the prowling cat.

Be able to say, as Dr. Henry Van Dyke did in one of his books, "We returned home after a pleasant outing, and feel that we did no harm."

PROCESS

By James Courtney Challiss

*It is not flowery, flowing words that give
A poem power to outclimb the stars,
It is the theme, the thought, that makes it live
And lift high over beauty's golden bars;
Or imagery so powerfully expressed
That one may see and feel
The beauty of the picture at its best.*

*In rough, unpolished lines I sometimes find
A single thought that leaps up like a flame
And burns indelibly into the mind
A beauty one may sense but never name!
As dead pines, fingering the sunset sky,
Might etch the scarlet steel
With pictures that in memory never die.*

On the Nature and Structure of the Photographic Image as Present in Various Forms of Intensification

By Professor H. D'Arcy Power, M. D., F. R. P. S.

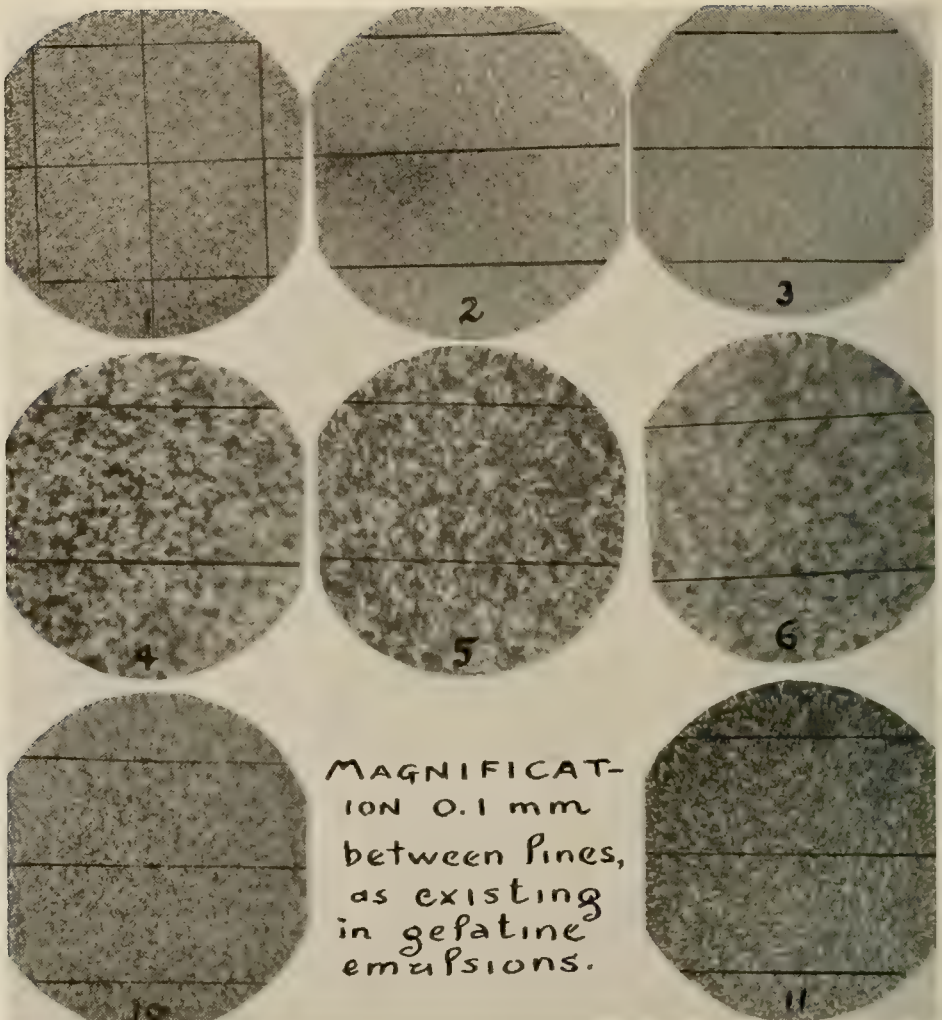
(Illustrated by The Author)

The increasing interest in the problem of making adequate enlargements from Kino negatives is concentrating attention on the methods of making negatives of much finer grain, or even an absolutely grainless image, such as would be given by a light-sensitive dye. The recent advocacy of a conversion of the silver image into an iodide and the discussion that has arisen as to the nature of the change, are indications of the need for a general statement of the problem and the ways to its solution. My own investigations go back to the year 1913 when in the effort to make variations in the printing quality of a negative I converted the original silver into the yellowish white of the iodide and then using this as a mordant made negatives of Methylene blue, malachite green, fuchsin and Rosaniline, which after fifteen years still give perfectly good prints with a quality peculiar to each. With these words of introduction we will proceed to consider the points involved.

THE NORMAL SILVER IMAGE

This has been defined as a deposit of grains of pure silver in a film of pure gelatine. Like most ideals it needs a great deal of compromising before being fit for everyday use. What is pure silver? or better, which kind of pure silver, for according to dilution of the precipitant and other conditions it may be colloidal or crystalline and of various colors and yet be equally pure. As for purity itself, there are among our best workers a large number, perhaps the majority, who consider the best negative to be one developed with pyro, and in this case the image is not pure silver but largely an organic stain. The true ideal image would be a perfectly continuous image of true gradation whose densest part would permit no light whatever to pass. At present this is not attainable for reasons which the accompanying microphotographs will presently demonstrate.

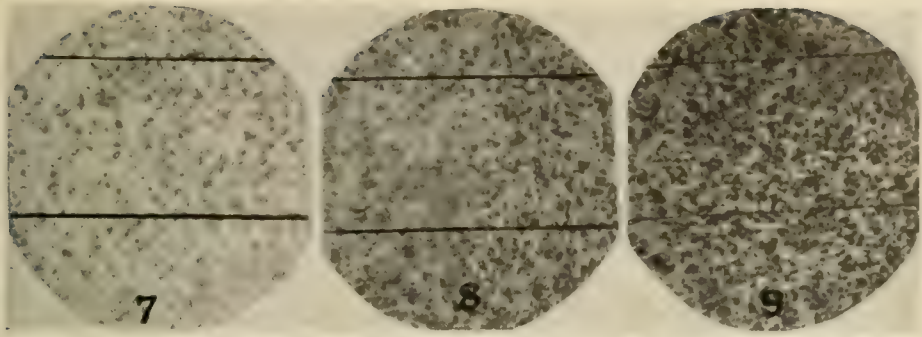
An unexposed film consists for the most part of particles of silver bromide imbedded in a matrix; these particles are separated from one another by narrow channels of clear gelatine: The size of the particles is dependent on the method of preparation; they are irregular and both reflect and transmit some light. When a



1—Normal Silver Deposit.
 3—Silver Iodide Deposit.
 5—Silver Iodide, Fuchsin.
 10—Silver Sulphide.

2—Silver Bromide Deposit.
 4—Silver Iodide, Methylene Blue.
 6—Silver Iodide.
 11—Silver Iodide Toned with Gold.

film is exposed to light and developed, such particles as have received sufficient exposure are reduced to the metallic state, whereby their size is reduced by the abstraction of 80 parts by weight of bromide from 187 parts of the silver bromide; this increases the size of the interspaces between the particles and permits more light to traverse the film. But this is offset by the black color of the silver which diminishes both transmission and reflection of light among the particles. Nevertheless these particles are always separated by light-transmitting gelatine, and when an enlargement of ten or more diameters is made they become apparent as an ir-



Films Bleached by the Christensen Formula.
7—After Bleaching. 8—With Methylene Blue. 9—With Fuchsin.

regular granularity. Such is the normal film made with a non-staining developer. When a stain producing developer such as pyro is employed a colored combination with the silver is formed that diminishes the passage of extraneous light, thus giving to the pyro negative the printing qualities for which it is noted. The whole subject of colored images has recently been very thoroughly investigated by the Brothers Lumiere and Seyewetz and reported in the *Revue Francaise de Photographie* and in English translation in the *British Journal of Photography* of the 23rd of March last, and in the November issue of *Camera Craft*. It is not necessary to consider the matter further here.

THE MODIFIED NEGATIVE

When we seek to make a negative capable of yielding greatly enlarged prints of little granularity three methods are open to us:—We can enlarge the mass of the silver granules at the expense of the interlying clear spaces and so approximate the condition of a continuous image;—secondly we may seek to divide the granules and so both cover a large area, and have less size to the enlarged particles; thirdly we may introduce color in the interspaces and so again approximate a continuous structure. The chief purpose of this paper is to show how these elements present themselves in a limited number of cases that have a present practical interest.

CONDITIONS OF OBSERVATION

All the work was done on one piece of Ilford panchromatic film, that was slightly exposed to weak light and fully developed in acid amidol developer, fixed through two hypo baths and washed until the drainings of the film ceased to react with weak permanganate solution. The whole film was pale grey and of equal density over the whole surface. In the preparation the aim was to obtain as near as possible a surface deposit with no underlying layers. This was largely realized, as may be seen in the microphotograph

No. 1. This film was cut up into small parts for the following experiments.

Can a coarse-grained film be made fine, and what happens?

Recently Professor Ball announced that if a coarse-grained negative be converted into silver iodide it becomes so changed in character that very considerable enlargements can be made from it which do not show granularity. It was stated as a fact for which there was no explanation; I thereon wrote that as the atomic weight of silver is 107 and the molecular weight of the iodide is 233, the increased bulk of the granules must be accommodated at the expense of the clear paths round the granules; this explanation was supplemented by that of a writer to the *Brit. Jour. Phot.* (whose name I cannot for the moment recall) by the statement that there were physical reasons why the area should be much greater than this and that colloidal silver might be involved in the change. A microscopical study of the deposit before and after iodization shows that both these processes play a part. A comparison of No. 1—normal silver, with No. 2, silver bromide, and No. 3 silver iodide shows the intergranular spaces diminished in the silver bromide, and very much more so in the iodide, moreover these spaces are greyed in the latter case, which I suspect to be due to the presence of colloidal silver. Another field at a higher magnification No. 6 shows more plainly the partial disintegration of the granules. Silver iodide is a mordant for basic aniline dyes. (Traube's process. See the writer's paper on lantern slides in pure colors. *Camera Craft*, Dec. 1911). It is therefore possible to add to the bulk of the iodide deposit a considerable amount of color and of such tint as may be desired. According to the character of this color will the negative give hard or soft prints. The reason for this difference is to be found in the fact that the iodide granules transmit a good deal of light, which is accordingly colored, and with some dyes, such as Methylene blue, the intergranular gelatine takes the same tint; in others, like Fuchsin red, this is not the case. A comparison of Nos. 2, 4 and 5 shows the change of the iodide granules as they fix the dye; it is interesting to note that as the aggregates of granules increase in size (it is the aggregates, not the individual granules, that cause granular enlargements,) so do the clear spaces around them. Evidently in the molecular movements that accompany the absorption of the dye the small granules are swept towards the larger masses, the peculiar quality of the iodide film is lost, and there is a return to the simple silver type on a larger scale. In all the cases where silver iodide is the base of the deposit there is great intensification, so that the exposure time necessary to define a detail in the highlights is five times that required in the case of the



normal negative. A comparison of the heads A, B and C is instructive, (A) is a direct print on a medium gaslight paper (Gacverts Ridex) from a pair of decidedly hard, identically exposed and developed negatives, sufficiently printed to define the line of the chin against the white background. (B) is from another of these negatives after its conversion into silver iodide, with five times the exposure. The same definition is barely attained and the print is hopelessly flat in consequence of the transmission and transfusion of light by the nearly white silver iodide. Such a negative would have no value as a basis for enlargements, but a thin well-graded negative free from all fog might give a quite satisfactory result. In fact I have such a negative by me made in 1913 that gives excellent prints. (C) is made from the last negative after immersion in a bath of fuchsin, and washing free from stain in the whites. We now have a print that is well defined, but with the contrasts more pronounced than in the original negative. The printing time was not affected by the dye, and remained at five times the normal. Christensen's solution (which is essentially sulphocyanide of copper) converts the silver into an almost white, transparent image that is at present the favorite mordant for basic dyes for all forms of photographic images. One might reasonably expect that we should obtain more of a continuous image, but this is not so. The microphotographs Nos. 7, 8 and 9 show substantially the same size and structure as the corresponding silver iodide pictures, in particular they show the dense aggregation of the colored particles and increase in the width of the clear spaces. In judging of the effect of this we must not be misled by thinking of a negative as a single layer of particles, such as the thin deposit necessary for this study, which if printed through would yield an almost black area; in an average negative, taking this to correspond with the shadows, the high-light would consist of many superimposed layers in which the dense parts of one particle would overlies the clear areas of others, and block the passage

of light so that at the surface the effect would correspond to that of a continuous obstruction. In its practical bearings this would mean that in enlargements granularity would be effaced in the highlights by the superimposition of the particles, and that in the deeply printed areas it would be lost by reason of the depth of the silver deposit. In the intermediate areas granularity will partly depend upon the number of overlying particles, partly on the amount of light diffused among them as the result of their translucency and color. By prints made from dye negatives between the years 1911 and 1913 I can state that a series may be obtained ranging from the excessive softness of silver iodide, through increasing steepness of gradation as we respectively employ methylene blue, malachite green, the normal silver deposit, or either fuchsin or roseaniline. There is no doubt but that here is a very valuable method of affecting the quality of an unsatisfactory negative; Christiansen's solution is preferable to iodide, it adds less density to the negative.

The Silver Image as Compared with That of Silver Sulphide and Silver and Gold Sulphides.

If the microphotographs Nos. 1, 10 and 11, be compared it will be seen that the silver particles undergo little or no change of form by conversion into the sulphide. This follows from the small increase in weight, 16 added to 107. The very great intensification that occurs is due to the diffusion of the color through the matrix.

When this silver sulphide image is subjected to the action of a sulphocyanide gold bath the color changes slowly and evenly through a series of tints to a bright red chalk, and proportionate to this change the image acquires a greater density, so that from an almost shadow negative a fair print may be obtained. If we compare microphotograph No. 11 with that of the silver deposit No. 1 we will see that the particles have greatly increased in size and melted together in continuous masses. Under the microscope they appear more translucent and deep red in color, and this redness pervades the interspaces which in the negative of the deposit appear much brighter than those of the silver sulphide, No. 1. I believe that this color is due to light reflected from the particles, and not to staining of the gelatine. It undoubtedly contributes greatly to the intensification. This gold toned silver sulphide image has great advantages: if the bath is used at ten times the normal strength (Gold chloride, 1 in 500) and not under 65 F. it is fairly rapid; if used at normal strength and at lower temperature it proceeds slowly and with perfect regularity. It may be removed at any stage, rapidly washed, dried and printed, and if insufficient the intensification can be resumed. Lastly the image is unchangeable.

The micrographic study here given by no means exhausts the work to be done, even on this group, but it clears up some points at issue, and I hope will be an incentive to others to carry it further. I hope to report on other deposits at a later period. To others who may take up the work I would say results are only of value when every detail is carried out under identical and standardized conditions, and to strict scale. It is laborious but necessary work. The results here presented show that the conversion of a negative into iodide does reduce the granules in size, but that prints from such negatives are flat, and that when this tendency is altered by pigmentation of the iodide the fine division is lost by a restored aggregation of the particles. Secondly, that a pigment image made by Christensen's solution is at least 50% less dense than that yielded by silver iodide. Thirdly, that while sulphiding intensifies a negative it has little influence on the size of the particles, but that subsequent treatment with the sulphocyanide of gold bath increases the volume of the masses, and together with the generally diffused red color may produce a practically continuous surface.

Photography as an Aid to Naturalists

By Frederick William La Barte

Continued from May Issue

The second division is in some respects the antithesis of the preceding. It may be termed photography of natural objects "by control." Instead of the camera being approached to the object, the object is approached to the camera; the disguised surroundings are transferred from the photographer to the thing photographed. It is not the photography of "wild life at home," but of wild life made to look at home, and, in some instances, to feel at home. Photography by control is obviously more limited in its action than "stalking" photography, but the field is a sufficiently wide one to satisfy any ordinary aspirations. The excitement of the hunt is not lost, for the object to be photographed has to be secured in the first instance. The study of life in the fields is not imperiled, for there will be ample opportunity to study while one is engaged in trapping or pursuing.

The apparatus required for photography "by control" is of quite a simple character. Plate glass is the only item which can be termed exceptional. Generally, when it is impossible to photograph the victim *in situ*, one of the three following contrivances suffices:—

A packing case without any cover; a packing case with a glass cover, and a hole through each end for the camera lens; a narrow tank with thin plate glass sides and solid ends, to

hold water, if necessary, and to admit of a cover, if necessary also. There is little doubt that any living creature, which is not larger than a rabbit or smaller than a bee, can be photographed in one or the other of them in a characteristic attitude, and amid apparently natural surroundings.

For the photography of any small mammal which is both wild and vicious, the following arrangement has been found efficacious. A large packing-case is supported at a convenient height from the ground. It is lined, sides, ends, and bottom, with neutral-tinted plaster of Paris. The corners are rounded off with plaster of Paris, so that the interior looking downwards is elliptical. The object of this precaution is to prevent the awkward upright line of junction between sides and ends appearing in the photographs. Through each end of the box an aperture is cut rather more than large enough to admit the lens. Each aperture is covered with a piece of india rubber having a slit in it, wide enough to pass the lens through, and yet narrow enough to grip it tightly round the mount. We have thus an arrangement by which the lens can be pointed towards almost any position of the interior of the box, without the risk of tearing it from the camera by a sudden strain. The box is filled to a convenient height with earth, plants and such like. Two heavy pieces of glass resting on the top of the box form the lid; a third piece of glass of the exact width of the box interior is kept close at hand. The insertion of the latter between the two lid-pieces provides us with a simple method of curtailing the space available for the animal to move in.

It is impossible to do more than generalize over the difficulties that may be encountered. Every variety of photography difficulty will, one may be bold enough to affirm, present itself sooner or later, but no amount of photographic skill will compensate for ignorance of natural history; and it is to the acquirement of the patience and power of observation inseparable from the study of life in the fields that the photographer should primarily address himself.

THERE IS NO TRAGEDY IN DEATH

Sigismund Blumann

There is no tragedy in death.

The dead are cold.

The pain and suffering, the strife

That beings feel is felt in life;

But with each living, labored breath

We must grow old.

Ah, there the poignant sorrow lies.

We need be bold

To bear through all the passing years

Forethoughts of age and present tears.

Why weep at death when he who dies

Needs not grow old.

The Problem of Portrait Lighting

By Sigismund Blumann

Anything new is bound to be overexploited, overpraised, overdone, abused, too severely criticised, condemned without consideration but fortunately potent to the development of betterment. I believe in the eventual right you see.

When artificial lighting came into use and the motion pictures added some novelties forced on them by unavoidable exigencies and adopted by portraitists with avidity of their own free will, the show cases began to shriek with abortions and bad taste became unusually common.

The better endowed artists thrown off balance failed to note that the men and not the things were to blame, and condemned artificial lighting.

It was like blaming surgery for the lack of skill of some surgeons. Of reviling religion because certain ministers of the gospel are not good.

Artificial lighting is here to stay and having once declared an independence of weather and sunlight the professional, who has a twenty four hour and seven day overhead is not going back to a possible three hour and two to four day productivity.

But new problems have come into existence and must be understood and mastered. New tools need new learning; new methods need new knowledge.

How to use the flood lights and the spot without chopping off half a face and splashing gobs of light without sense, taste or reason. How to conserve the softness of skylight results yet get the modernity of present day demand.

The actual and practical ways and means can be gotten from books and from the highly paid demonstrator who calls on you. But here are a few hints that may help you to make the most from what you read and hear.

Use plenty of light. Put some of the savings which a twelve hour day can give you into sufficient equipment. Buy one more flood light. Do not be a niggard with light. Bathe your subject in a flood of brilliance and if you want low key stuff tone it down and expose accordingly.

Use the spot with extreme care and be as miserly as you will with it. The fewer splotches of white the better. There should be a reason for a violent highlight. Ask yourself if it adds to the beauty, to the likeness, to the emotional appeal.

In this salad be a niggard with the spot and a spendthrift with the flood.

O. J. Smith, whom I esteem as one of the most basically learned in the subject of portrait lighting, once advised me to begin with a flat lighting as I might begin a sketch with a blank piece of paper, and to build up the lights and shades as I should draw them with a crayon or brush, finally adding my finishing touches of highlights with careful consideration. The lesson and its simili have stuck with me and shall.

You can do anything with artificial lighting that can be done with daylight and under glass. The problem is one of quantity and disposition.

It occurs to me that the very merits of artificial lighting have lead to evils which tend to stigmatize it. Photographers are working more hours, producing more, getting more, and have become too busy to study and think. The skylight didn't produce pictures, the electric light cannot produce them. Your brain like the brain of Turner or Whistler makes the picture. "Mix your light with brains."

DR. RUDOLPH HAS A BIRTHDAY

On November 14th, Dr. Rudolph celebrated his 70th birthday and was the recipient of congratulatory messages from all over the world.

Born November 14th, 1858 in Kla, Thuringen, he studied in Munchen, Leipzig and Jena and in 1884 was awarded the degree of Doctor Philosophy. He taught higher mathematics at the University for a short time and then became associated with Prof. Abbe who at that time was connected with the firm of Carl Zeiss in Jena and whose research was largely responsible for improving the quality of optical glasses. Following this, Dr. Rudolph spent several years in the Microscopical Department and in 1890 he invented the first Anastigmat lenses; until he was pensioned, he was the head of the Photographic department at the Jena works. Aside from the Protar and Anastigmat F:16.8 sets in 1891, he brought out in 1895 the Double and Protar sets working at F:6.3, in 1897 the Planar and Amorphoten, in 1900 the Unar and in 1902 the celebrated Tessar which has become one of the world's standards.

Because of overwork brought on by long hours in the laboratory, his health broke down and he was compelled, in 1910, to retire to the country to regain some of his spent strength. However, his brain was too active to remain in idleness for any length of time and the years between 1910 and 1918 were really the most fruitful of his career, for—

In 1918, after years of study, he invented and patented the first Anastigmatic sphere-Achromats, which he termed Plasmats. His object was two-fold, firstly to construct a faster convertible lens than hitherto considered possible and secondly, the fuller correction for the primary colors of the spectrum which, because of their fuller color correction he termed Sphero Achromatic. Their construction, makes possible the focusing on the same plane of the blue and yellow rays.

Dr. Rudolph moved his laboratory to Gros-Biesnitz near Goerlitz in order to be near the works of Hugo Meyer & Co. In 1922 Dr. Rudolph announced the Kino Plasmal F:2, in 1924 the Markro-Plasmal F:3 (free from spherical zones) which is a perfect Sphero Achromat and in 1926 he electrified the industry by his announcement of the first Kino Plasmal working at the hitherto considered impossible speed of F:1.5. This is a worthy achievement for this celebrated physicist, answering as it does the insistent call of the moving picture industry for speed and is conclusive evidence of the high correction of his entire Plasmal series.

In 1924 he also patented the three-color photo apparatus which freed high speed photography from the objectionable Parallex and which also seems very satisfactory for motion picture work.

In spite of his three score and ten, this pioneer is still active in his laboratory every day and judging by his erect bearing and tireless energy, one may well expect almost anything from his remarkable brain.

And so Dr. Rudolph has a birthday and there may be nothing remarkable in a birthday, but there is much that is remarkable in Dr. Rudolph and from the good the world has derived through his knowledge and inventions we all are ready and desirous of celebrating that anniversary as a universal event on which we join in felicitations and best wishes.

TRUE ART

To imitate Nature is but to catalogue the spiritless substances and forms. Beauty exists everywhere, but it must be extracted by a feeling intelligence and recreated in such forms as appeal to cultured minds to become Art.—S. B.

CONCEIT

As the tubercles sometimes become encysted and die within the capsule in which they have encased themselves, so conceit closes in on talent and ability suffocates.—S. B.

CAMERA CRAFT



*Advanced Class
Medal Print
J. D. McCauley*

ADVANCED COMPETITION

Edward Alenius

Y. Hara

Anton Hons

H. Kira

Miss Almá R. Lavenson

I. Matsushita

J. D. McCauley

F. C. McKinnie

N. J. Nalawalla

M. A. Obremski

B. J. Ochsner

Edward P. O'Rourke

Nolan Richey

F. L. Rogers

Dr. Max Thorek

K. Wakasa

W. A. Watson

Tex Wiley

S. Yamane

ADVANCED

JULY

2



SECOND: *Dr. Max Thorek*
FOURTH: *W. A. Watson*

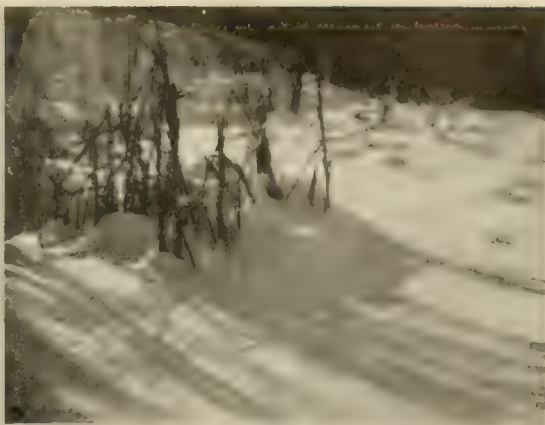
THIRD: *H. Kira*
FIFTH: *N. J. Nalawalla*



*Amateur Class
Medal Print
By Dr. Leland C. Davis*



J
U
L
Y



AMATEUR



SECOND: *F. X. Cleary*
FOURTH: *T. K. Tsukane*

THIRD: *A. W. Clark*
FIFTH: *Gino Zenier*

AMATEUR CLASS

C. D. A'Bruzzo
B. P. W. Arnold
J. Ballentyne
J. W. Brainard
Marcial Caceres
A. W. Clark
F. X. Cleary
Byron Cosby
Dr. L. C. Davis
Miss Mabel Else
H. C. Eyster
E. M. Felty

George Graybill
Henry Hubert, Jr.
M. Kawai
Miss T. R. Kent
Eryl Kurns
C. V. Lim
R. Martin
Mrs. Elmer B. Meyer
Y. Morita
Miss E. F. Neilson
Y. Osada
Mrs. T. W. Phillips
Elmer J. Priest

Narcisco Reyes
R. A. Reynold's
Frank Lee Rogers
H. F. Ruthven
K. Sakaguchi
Robert M. Smith
T. K. Tsukane
J. Vedder
J. A. Wetterwald
I. Wiechman
W. C. Wilke
Gino Zenier



THE IMPORTANCE OF TECHNIC

The ability to convey emotions in terms of beauty may be a gift, but in order that one may avail oneself of such a blessing it is needful that methods and means for expression be cultivated. A poet who is unfamiliar with language, a painter who has never learned to draw and color, a musician who knows no harmony, a photographer who is ignorant of exposures, development, and printing, may have the gift but certainly lacks the means.

One may be as full of divine inspiration as an egg is of meat and though he be fairly ready to burst with the afflatus, unless he have at his command a material, a medium of expression, he shall have to go about with the lofty emotion pent in or burst.

Natural talents are acorns, seeds, embryo. Hard work and clear understanding bring greatness. Genius not only feels but knows. That is the fuller meaning of the aphorism, genius is only the capacity for superhuman labor.

When therefore you hear one say, "What do I care for the mechanical in art. I deal in the spirit." Be assured such cleverness will have to blush unseen and waste its fragrance on the desert air. To us the spirit of things comes through the eyes, the ears, the senses. We may follow the inspired ones beyond the tangible but we need a place to put our feet in order that we may tread even the road to Parnassus.

To me a photograph showing whatever better quality in composition and intent, but which is poorly executed, is by that much marred. Far from achieving a purer spirituality, it brings me to earth with a thud, through its crass lack of visual appeal. I faw down and make boom. And that I am entitled to demand that my eyes be pleased before my inner senses respond, let me say the blind man is not effected by the spirituality of even the finest picture.

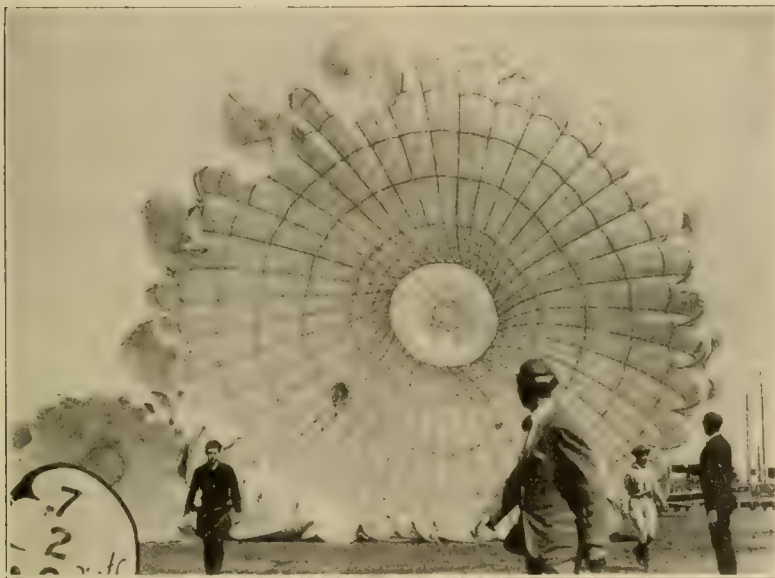
Before you walk, learn to stand, before you run, learn to walk, before you fly, learn to run. And in every case, make certain of the material on which your achievements depend.

Learn exposure before taking pictures. Learn development before making enlargements. Learn what elements make a picture before essaying the production of one. Learn, learn, learn. You shall never reach your ever so anxious hand into the ether and pluck down a star.

All of which in a way answers the question as to what is a pictorial photograph. It is many things in common with pictures in general, but first of all it is a perfect print made from a perfect negative, or in the degree of its merits, approaches such perfections.

WHY ARE AMATEUR PHOTOGRAPHERS CONCEITED?

They are conceited and, oddly enough, only as to their photographic abilities. Men of sound common sense become childish in self esteem for the comparatively little they achieve in photography. Probably the reason is that they are astounded at an ability in lines so far removed from their regular vocations.



An ordinary parachute beside the new monster Federal Air Buoy. Note the "Bursting Air Pockets" invented by McClellan

The McClellan Parachute

We are not inclined to publish news pictures as such unless they be in some manner connected with photography but as the inventor of a most remarkable parachute is a motion picture enthusiast and carries his DeVry Movie Camera up with him and sometimes down, too, when floating earthward under his precarious sustenance, we think you will be interested.

The McClellan parachute is a peculiar thing, fearfully and wonderfully made with bursting air pockets that render the non-inflation almost impossible. These air-pockets are shown in the above picture and below we show the charming lady, wife of the inventor who is responsible for sewing together that gigantic parachute.

For the illustration we are again indebted to the DeVry Corporation whose

kindly cooperation makes it possible to bring pertinent news pictures to our readers from otherwise remote sources.

Kodacolor Precautions

Focusing. Accurate focusing is absolutely essential to good Kodacolor pictures. Do not forget to change the focus when making a long shot after you have made a close-up, and vice versa.

Bright sunlight is necessary. Exposures on Kodacolor Film when the Kodacolor Filter is in position must be made with the subject in full sunlight. Exposures made without sunlight or when the subject is in the shade will be total failures. Exposures should be made from two hours after sunrise until two hours before sunset—never before or after, unless sunset or sunrise views are desired.

Sighting. When the sight finder is used for making close-ups with the subject six feet or closer to the lens, allow ample mar-

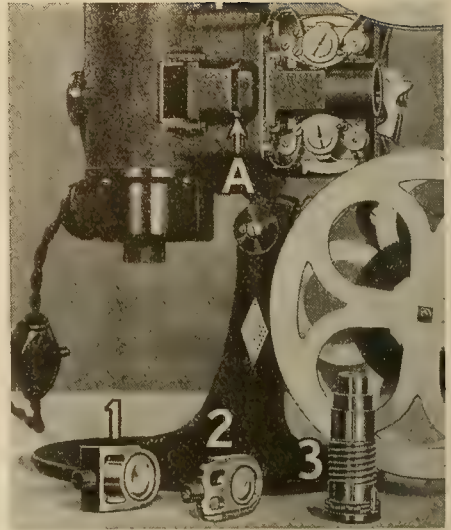


Mrs. McClellan was responsible for sewing together the giant parachute

gin above the head of the subject as you see him in the finder. This precludes the possibility of "cutting off" the head of your subject—a common fault in all forms of photography.



Heard McClellan with his DeVry Movie Camera and Gene Campbell. McClellan's great 84-ft. parachute in the background.



COLOR MOVIES WITH THE FILMO PROJECTOR

A new model, known as the FILMO 57-G Kodacolor Equipped Projector, has been developed by the Bell & Howell Company, and is now on the market. This machine, it is claimed, embodies a highly improved Kodacolor optical system, and provides the best obtainable results when projecting the beautiful films which may be made by the process.

It differs from previous Kodacolor equipped models in that it has a new special projection lens assembly and an auxiliary condenser. The new lens attains the ultimate degree of color correction for Kodacolor. The auxiliary condenser is located between the regular condenser and the projection lens. Its purpose is to direct the light rays through the film at the same angle at which they meet the film in the camera. This is a highly important part of the optical system, as the tiny lenses on the Kodacolor film can properly play their part in projection only when the photographing optical conditions are accurately reproduced in the projecting optical system.

In addition to being equipped with the new lens assembly and auxiliary condenser, it has the 250 watt 5 ampere lamp, 45-50 condenser, and the variable voltage resistance and voltmeter units, thus providing powerful illumination which contributes materially to the beauty of Kodacolor pictures. The regular 2-inch lens and a dummy auxiliary condenser, completing the 57-G Projector for black and white work, are also included.

Using the neutral density filter. The neutral density filter should be used for scenes where the light is exceptionally bright, such as distant sea or sky scenes, all beach scenes, distant landscapes and mountains. Full-length or half-length por-

traits, when the subject is dressed in a white or very light colored costume, should be made with the neutral density filter.

In the summer, or in the tropics, the neutral density filter should be used on all evenly lighted subjects in sunlight without deep shadows. Whenever deep shadows appear on the subject and for all close-ups, the neutral density filter must not be used.

In the temperate zones, where the intensity of the light decreases with the shortening of the days, there will, of course, be less occasion to use the neutral density filter in the winter than during the summer months when the sunlight is at its brightest.

Do not attempt backlighting. Avoid making exposures with the Cine-Kodak pointed toward the sun, as such lightings with Kodacolor Film are seldom satisfactory. The sun should be behind the back or over the shoulder of the operator.

Shadows and reflectors. Exposures of people wearing hats which shade the face should be avoided if possible, especially when the sun is directly overhead. If such exposures are desired, the use of a reflector to soften the shadows is quite essential to best results.

Fog. Do not load or unload the camera in direct sunlight. Before loading be sure to set the tension lever, which is located under the take-up spindle, at the 50-foot mark. This will insure that the exposed film will roll tightly on the spool and eliminate the danger of fog. When loading the camera keep the unexposed film in the lower portion of the metal container, as prescribed in the manual, while it is being placed on the take-up spindle, and when unloading place the lower portion of the metal container over the exposed film immediately after removing the back of the camera. Before removing the camera cover be sure that the footage indicator is at the word "Empty." This is necessary so that the exposed film on the take-up spool will be completely covered by the protecting trailer.

Panoraming. When panoraming is desirable, move the camera very, very slowly from left to right or vice versa. The body should be turned slowly from the waist up,

pivoted on one heel. As at other times the camera should be held just as steadily as possible, to avoid "jerkiness" in the projected picture. —Cine Kodak News.

Sunsets offer opportunities for strikingly beautiful effects in Kodacolor. They are best made just before the sun is dropping below the horizon and when it is totally obscured by a cloud or other object so that the sun itself does not shine directly into the finder. Except in the tropics, beautiful results can be obtained until about ten minutes after the sun has passed below the horizon. After this time, it is not advisable to attempt sunset scenes.

The next time you see a beautiful sunset, photograph it in Kodacolor. If you observe these precautions, the resulting picture will be beautiful almost beyond belief.

Amateur Movies Prove Playground Asset

City park and playground systems are finding amateur motion pictures a vital aid in their work, it is declared by Dr. James Edward Rogers, Director of the National Physical Education Service, in *Movie Makers*, magazine of the Amateur Cinema League.

Many ways in which this medium can serve a city's recreational program have been discovered among which Dr. Rogers lists: making historical records and reports of events: for publicity which tells other educators and the public of what is being done; for promotion by visualizing the recreationally educative program to those whose support is essential and by visualizing it as the actual, living event in action, making it not a static thing but one that is dynamic; for direct instruction in motion analysis and record of essential skills, and for pure recreation, which involves persons whose shyness would otherwise make them passive, thus building a marvelous recreational esprit de corps.

"The inexpensiveness of this equipment makes it ideal for the purpose, since recreational budgets are too frequently limited," Dr. Rogers stated. "An outlay of a few hundred dollars will provide a fine equipment and the upkeep is within reach of any recreation department."



Association News

JOHN R. SNOW, Mankato, Minnesota, *President*
CHAS. AYLETT, Toronto, Canada, *1st Vice-president*
D. D. SPELLMAN, Detroit, Michigan, *2nd Vice-president*
GEORGE STAFFORD, Chicago, Illinois, *Treasurer*
C. W. HOWSON, Minneapolis, Minn., *Chairman Commercial Section*
PAUL TRUE, New York City, *Chairman Manufacturers Bureau*
L. C. VINSON, 2258 Euclid Ave., Cleveland, Ohio, *General Secretary*

THE BUFFALO CONVENTION

The first inquiry coming to mind is how many were there? Now, to me that is less important than to know what sort were there and what they did. What was done for them. What did they get out of the affair? The answer resolves into three adjectives: The best, much, more than ever, and all that could be desired.

Too much stress is being put on the campaign as a part of the convention when as a matter of fact the advertising is one function and the convention another of the association. Truly, this advertising is a tremendous proposition in itself and as a propulsive power for photographic posterity and it runs all through the year. The convention is an event, coming and gone, with the specific object of bringing the craft together, the manufacturer and the consumer into closer contact, the teacher and the students. Exhibitions are not for the satisfaction of conceit or the aggrandizement of individuals but are intended to serve as incentives for better work, as an example of what other workers are doing. Demonstrations by photographers and manufacturers fail when they are self-interested and for exploitation. They are meant to show and to instruct.

From these viewpoints the Buffalo convention was a real success. The lecture hall was always filled and the audience listened with tense interest. Every man on the program showed a keen desire to be helpful and forgot himself in the thing in hand. Firms kept their own names and merchandise out of the talk and threw themselves into the broader and higher aspect of general good.

The exhibit, to my mind, was one of the most satisfactory in years. Detroit disappointed in the commercial section by failing to show its spectacular superiority of some years ago when it was our privilege to judge the show. The entirety formed so high an average, without outstanding groups, that it must have been difficult for judges to award distinctions without feeling a mark of great distinction should be given the mass.

The booths were artistic, well stocked and efficiently manned. That means something, too, if you have attended many conventions. And, there were some real innovations. The Howard Beach Multifocus lens startled us all and Andy Wollensak used up all the order blanks he had and many orders went through on scraps of paper. It was a buying orgie.

The banquet was the best we ever attended. The food was real eating stuff. Less lace and trimmings and more good material for the inner man. The photographers seemed to have gone into formal evening dress in a body, and the ladies, God bless them, were resplendent in decollete. But the real feast was the speaker. Edgar Guest has written much that will live in its class. He has written much that will die on the back of Rotary and Kiwanis luncheon menus. But he can give an after dinner talk that keeps his crowd laughing with the laughter that is sometimes close to tears. He is a true humorist, a sincere good fellow, and one of America's great men, any way you look at him. In the hour when he shone he made himself the culmination of a most successful convention.

"The attendance might have been larger, although it was more than twenty per cent greater than at Louisville," says Charlie Abel. Had it been a hundred per cent larger than it was, the limit of deserts should not have been reached. The good that comes of gatherings like these can be measured only by what each attendant feels within himself, by what is reflected in his increased vision and better business for the ensuing year, after his return home.

Writing this from my desk in California I cannot refrain from putting a little sting in the tail. Buffalo is in New York state, within a day of New York City, California is a week away and travel is more or less a hardship, yet population considered and manufacturers and dealers eliminated, there was a larger percentage of Californians present per population than from New York. Which will show that conventions are recognized as a good thing.

CAMERA CRAFT

Speaking of the weather! We shall be charitable. We have some unusual weather of our own which insists on showing off to easterners, so we shall go slow in exposing Buffalo's spring days as somewhat of the bunk. It was the merry, merry month of May but no one pinned a rose on me. On the contrary, they advised my packing the straw hat in camphor and donning a heavy ulster. It did everything but snow.

It was my privilege, so to speak, of freezing in Buffalo, boiling in Chicago one day and frappeing the next, of simply baking or rather pot-roasting in the human calore of New York, and now with the California sun and blue sky shining through every window I still say I should gladly do it all again to be at such a convention, to meet so many cordial fellow men and kindred in the craft. Conventions are very much worth while.



Pacific International Photographers' Association

Embracing Alaska, Alberta, Arizona, British Columbia, California, Hawaiian Is., Idaho, Montana, Nevada, Oregon, Utah, Washington.

President: George W. Derbfus.....129 Twelfth St., Oakland, Calif.
Vice President: Ralph Young.....419 Sutter St., San Francisco, Calif.
Secretary: Claude F. Palmer.....215 Swetland Bldg., Portland, Ore.
Treasurer: S. Walters.....Bushnell Studio, Seattle, Wash.

CONVENTION AT SAN FRANCISCO August 28th, 29th, 30th, 1929

Your President has been at the National Convention in Buffalo, where he saw much, learned considerable, and made contacts which shall show at our own forthcoming convention. Charles Kaufman of Kaufman and Fabry, probably the largest firm of commercial photographers in the world, will give two talks on subjects with which he is best conversant and from which photographers will get most of what they need and want. Harry Elton, the panchromatic and color authority of the Eastman Kodak Company will carry his subject further than the limited time allotted last year permitted. And we are to be honored by the attendance of the president of the National, Charles Aylett, whose personal charm makes any affair the happier for his presence.

The manufacturers are most favorably inclined and promise unusually attractive exhibits. It is very much up to us to furnish them with a banner attendance and this seems assured. From up and down the coast we hear the echoes of serious interest and real enthusiasm. The loyal north is making plans for a mass attendance that will put California on its mettle.

Committees have been appointed composed of the most experienced and competent and every activity is being planned in advance to the minutest detail. The real object of a convention has been kept continually in mind—the useful talks, the educational demonstrations, the covering of a branch of photography, the different and varied angles of each branch. This is going to be a hundred per cent constructive convention. One hundred per cent photographic.

THE NORTHWESTERN BROTHERS
are even now organizing a caravan and will attend in force
Prepare and Plan Your Affairs
NOW
and send your prints early
Let Us Shake Hands in San Francisco



Master Photo Finishers of America

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 North-Central States: John H. Seamans.....7052 Jeffrey Ave. Chicago, Ill.
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 South-Central States: John H. Hammond.....Box 650, Meridian, Miss.
 South-Eastern States: Elon C. Robison.....115 Third St., N., St. Petersburg, Fla.
 Great Lakes States: R. J. Wilkinson.....125 Michigan Ave., Jackson, Mich.
 Dominion of Canada: S. C. Atkinson.....1924 Rose St., Regina, Sask. Can.
 Central Coast States: Walter W. Hicks.....3825 Georgia Ave., Washington, D. C.
 New Jersey—New York City: Jacob Brandfon.....146 Greenpoint Ave., Brooklyn, N. Y.
 New England States: Cedric G. Chase.....53 Moody St., Waltham, Mass.
 Mid-Eastern States: M. J. Koch.....535 Penn Ave., Pittsburgh, Pa.

A SAD RITE

According to his wishes while in life, the ashes of Oscar C. Hansen were cast upon the roof of the buildings his enterprises had created and fostered. The terms are not carelessly chosen for he made the structures less with the iron, cement, and skill of artisans than out of the iron of his will, the cement of his ambition, the skill of his business practices. Upon the roof of the Bear plant his brother cast the handful of dust that was all left of a big man. As it was our sad privilege to say to the friends and employes gathered to do homage for the last time, "Oscar did not measure his progress in dollars nor his success in buildings. His boast was never of a bank account or an imposing structure, but rather did he count his richness in the love and loyalty of those who helped him carry on, he measured achievement in business by the number of men and women whom he could keep at useful work whereby they might earn a worthy hire." These verses may strike a responsive chord in some hearts. They come from mine.

SANCTIFICATION OF PURPOSE

Men toil and moil through time and smile
 Forging the weapons for a strife
 That brings them little, as things go,
 Compared to the eternal. So
 They win or lose, and ending life
 Find then a place and task worth while.

Out of the protozoic ooze and slime
 Came the progenitor of man,
 Changing, advancing, drawing near
 The God creation still holds dear;
 Till with a godly soul he can
 Defy the force of annihilating Time.

Striving and getting, building to destroy;
 Hoping for a wealth on earth
 That cannot last beyond his stay:
 A child all busy with his play
 Who, wanting ail, finds but a dearth
 Of much when he has lost a single toy.

The one great truth stands brilliantly aloof:
 His work goes on and it be good,
 His good survives and finds a place
 To carry on the progress of the race.
 And at the end, quite as it should,
 His dust is sprinkled on the roof.

To sanctify the edifice he made,
 To signify the littleness of flesh.
 To prove the holy words are just,—
 Ashes to ashes and dust to dust.—
 And in a better life he starts afresh
 Under eternal suns that cast no shade.

CHIT CHAT

About our friends.



Ye Editor Retaileth Newes of Ye Profession and in Quaint Italics Titillateth Ye Sphynx with Hys Quill



Phil Kantro's Kid

If the heading sounds disrespectful, be assured, it is on the contrary an expression of effection and admiration. Everyone loves Phil. He is the willing worker who does the hard things at conventions and successfully pretends he likes the job. And at Buffalo his little girl astounded every one with a histrionic genius evinced in the usually prosaic act of serving as a model in the demonstration of child portraiture. She took the spot from the first moment and quite stole the show from the demonstrator. Her posing was phenomenal in that she not only assumed every position suggested but registered the expression suggested. And the tot is only just out of arms. Mrs. Kantro was proud but hid her exaltation under a modest demeanor. Phil crowed all over the place, and to be truthful, we do not blame him. We have been guilty of similar things in our day.

Paul W. Hollingshead

Coming from New York City where he had been associated with some of the great men in pictorial, commercial and portrait photography, Paul Hollingshead established himself overnight one might say in this part of the west. Now at 5408 Ruth Avenue, Oakland, he is successfully practicing portraiture, advertising illustrative and commercial photography with success and profit to himself and the community which he serves.

Martin L. Wolver Calls

During our absence Martin Wolver, the smiling representative of the Hammer Dry Plate Company called and finding his card on our desk made us regretful of having missed him.

Dr. Max Thorek

Winning National Silver cups, monthly competition medals, salon honors and what not, are incidents in the life of Dr. Max Thorek. He is probably the most prolific worker in America. No less ambitious and painstaking than industrious, and certainly no less persistent than ambitious. How he finds the time is a wonder. After spending an hour with him we marvelled less at how he finds the time than at how he stands the strain. A dynamo of inexhaustible energy: After a capital operation or two and a room to room survey of the large American hospital of which he is head surgeon, he retires to the darkroom or goes out with his camera and makes or takes pictures. He finds relaxation in that. And we felt like shouting Banzai when he told the members of the Fort Dearborn that "The winning of awards is not the important thing in competing for them. Profit and advancement comes from trying again and again and in having something definite to work for." That is the spirit of the true amateur.



PHOTOGRAPHIC DIGEST

Edited by H. D'ARCY POWER, M. D., F. R. P. S.

Permanent Photographs

The importance at last given to this subject has called into existence a commercial firm especially dealing with it. At the London Fair of British Industries there was an exhibition of the "Permanent Reproduction Company, Ltd." of what are called Kallographs, which is said to consist of a sheet of aluminum sensitized and treated in such wise that a photographic image is formed in the pores of a sheet of white metal, the whole being indestructible. I hope to make personal acquaintance with these Kalligraphs soon. On the face of it aluminum does not look like a very promising metal for a permanent support, but with some of its alloys the matter is otherwise. We recently heard of photographic images being impressed, under great pressure, into the surface of hardened steel. Here again the doubt arises as to any form of iron ultimately resisting oxidation.

Density and Speed of Drying

It is a quite well-known fact that the length of time occupied in drying negatives has considerable influence on the resultant density and that the use, on the one hand, of spirit or, on the other, of a warm draught, often increases surprisingly the opacity of the stronger parts of the image. It sometimes occurs in practice that the resulting density in the dried negative seems all out of proportion to what might have been expected. While this effect of density production may be turned to account by purposely drying off negatives showing a tendency to thinness, usually it will be an unsought and unappreciated feature. Where negatives that are already slightly on the dense side have to be artificially dried it is usually far quicker in the long run to reduce them slightly first, especially if there be several of them, than to trust to increases in the

printing exposures subsequently. It may be added also that the most noticeable increases of density are found in negatives which have been in various baths and washing water for sufficiently long for the gelatine to have swollen considerably. Not only has the speed of drying the effect of adding to the effective density of the image, but it would seem that the nature of the developer has a complicating influence upon the matter. Hydro-quinone and pyro both have a tanning action on the gelatine, some at least of which contraction does not take place until the drying stage, so that negatives produced by means of either of these agents are to some extent predisposed to a considerable increase in density when other factors tending that way are present.

The above note in the British Journal of Photography deals with a matter of real importance, especially in its reference to the increased effect of rapid drying when the negative has been subjected to treatment inducing swelling of the gelatine such as may occur with both acid and alkaline solutions, equally in chromium intensification and in a too prolonged action of sodium sulphide on a bleached negative; also it is just such swollen slow drying negatives that tempt us to hurry matters with spirit or heat. It is a question whether the intensification seen in sulphur toned negatives may not be partly ascribed to this cause. Obviously, spirit and warm air could be locally used to treat under exposure in certain areas.

Those in which the absorptive layer is interposed between the emulsion and the glass, this may be either a layer of emulsion of greatly lower sensibility, the double coated plate, or it may be a colored layer such as aurin or permanganate. As the excessive deposit is formed next to the glass a very careful develop-

ment may be stopped at a point short of reducing the excess. Of these four methods Dr. Schmidt gives the preference to the third, and shows by direct experiment how a plate of this type will stand thirty times the exposure before showing halation as compared with a plain orthochromatic plate of the same sensibility. Finally it is pointed out that a perfect percent of halation can only come when we are able to make a black interposed layer, I have used the Brown label Perutz Orthochromatic for photomicroscopic work with excellent results.

A New Factor in Photographic Finishing

Artists and photographic finishers in search of a medium wherewith to express their ideas in colored line or tint should welcome the new multi-colored chalk pencils which the firm of Hardtmuth have put on the market. These pencils, encased in cedar, are not to be confounded with the waxen water-proof crayons, quite excellent in their way for certain purposes, nor yet with the fragile soft pastel crayons. Far from it. The chalks in question are of a texture that enables them to be sharpened to a fine point like an ordinary lead pencil: a point, and a good point too, when applied to the style of finish I am writing about.

Many a photographer with artistic leanings, in the color sense, who has hesitated to take up finishing seriously because of the technical difficulties that barred the way, should take heart of grace and try this medium which opens up a new field of coloring as fascinating as it is simple. He who works easily works well.

Many a student unable to express himself satisfactorily in wash or pigment, forsakes the brush for the pencil or the etching needle, and lo—he is already on the highway of success. But, any-old-how, here I am pretty well down the column and it's time I cut the cackle and came to the crayons.

Listen, now, box No. 21 contains twelve assorted pencils, and the cost is only one shilling. Try these out and be thankful; they embody all the properties of a first-class chalk pencil; they are an economical investment; they don't deteriorate and, what is most important, the tints never vary. Add to this the 60 different shades of

color in which the "Koh-i-noor Polycolor" pencils can be purchased. L. and C. Hardtmuth must have labored long, and to good purpose, in the production of these chromatic marvels. "Polycolor" is a good word.

And whilst you are about it, buy a Hardtmuth pencil sharpener. More polytechnic language, time, temper and money has been wasted over the mutilation of pencils, ancient and modern, than would re-build the Coliseum, the Empire, or the Tivoli.

In actual practice the crayons work well on every kind of bromide paper with the exception of glossy and semi-glossy surfaces. They work cleanly and smoothly without smudging or crumbling under the touch. Indeed, once on, and the picture completed, no steaming or spraying is necessary to fix it. At the same time there is that in the composition of the colors that makes it possible to soften slightly and graduate with pumice powder without messing up the tint. When it is necessary to remove a faulty touch or an undesirable tint, typewriter's rubber will do the trick; or if a clean quick job is to be made of it, methylated spirit applied on a pledget of cotton wool is better still.

Another outstanding feature of these chalks is the ease with which a wash of water-color can be applied partially, or over the whole surface, without disturbing the work underneath.

When this is desirable a touch of oxgall should be added to the liquid color. Altogether, the certainty with which a tint can be built up, etched through sharply with the knife or graver and otherwise modified, puts yet another power into the hand of the artist finisher.

Wallace Fidler, B. J. P., Oct. 5.

What is said above I can substantiate from experience.

Fixation. New Light

At the recent discussion on the above subject at the Royal Photographic Society of London, Mr. F. F. Renwick reviewed the chemical principles underlying fixation, and drew attention to recent investigations which show that not only have we to fear the semi-fixation of the emulsion silver salts, but that salts not originally present in film may, by a process of re-

placement, affect the deeper parts of the film where owing to their position and the nature of the deposit their removal becomes one of great difficulty.

The matter is thus: Chloride bromide and iodide of silver are soluble in hypo sulphide of soda in smaller and smaller proportions in the order above given. This has been well known to chemists for many years, and is apparent to anyone who has tried to dissolve out the iodide of silver from a positive made by the process. Therefore in emulsions containing the three salts, which is the usual thing in plates of today, the iodide is apt to entirely escape solution. The new discovery rests on this fact, that if a bath containing dissolved iodide of silver be used to fix a bromide of silver plate, the dissolved bromide acts in a manner analagous to super-saturation and causes the iodide of silver to be thrown down in its place. Of course this can only happen when

baths are used so continuously that dissolved iodide of silver accumulates to something approaching the saturation point. Not only does the re-precipitation occur, but the property of solubility of silver bromide in hypo is also greatly reduced in the presence of the heavier salt.

Taken altogether, this chemical demonstration simply emphasizes the advice given by practical experience, and the specific work of the Lumiere Brothers, that hypo baths should not be over-used and that plates after fixation should always go through a second bath.

Other matters brought out in the discussion related to the use of chrome alum and other hardening agents. It was contended that chrome alum did not add to the difficulty of fixation, although formalin did. My own experience in this matter led me to always fix first, wash slightly and then harden in a formalin bath, with a final washing.



Conducted by SIGISMUND BLUMANN

Artistic Contact Diffusion

Did you ever try interposing a sheet of matt or ground glass finish celluloid between the negative and the paper in contact printing? You will like the effect. The amount of diffusion can be varied by putting the matt side next to the negative or next to the paper. The nature of the print will be that of porcelain if the paper have a matt surface and you need not fear a fuzziness, even where considerably detail is in the negative.

Black Borders In One Printing

Trim your films carefully with a trimmer to the size you want and when you print lay the paper without especial care so that the negative is covered and a margin is left. On development you will find the picture framed in dense black. Trim this to wide or narrow width as desired and you will be pleased with a neat black border.

Black Borders in One Printing

Simply trim your film negatives on the trimmer and lay them on the paper in true position. When developed you will find the picture on black paper and can trim to give the width of border desired. By putting one of the Bourges Screen Films between the negative and paper you will have a most unique effect somewhat resembling tapestry.

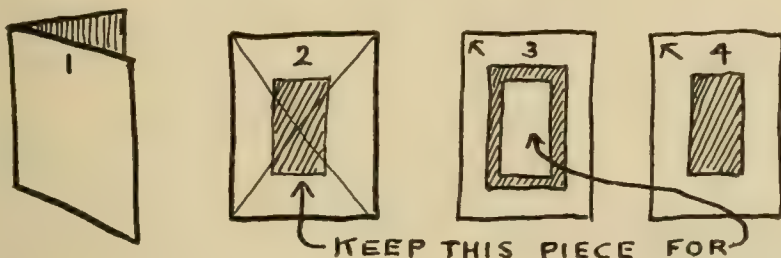
Background Negatives

Any well stocked dealer can supply you with negative films so artfully made that in one printing you can make any portrait show whatever sort of background you desire: a palace interior, a landscape, a library, a shaded or cloud effect, or whatever. It is only necessary to photograph the subject against a perfectly black, non-reflective background so that the negative shows clear or almost clear in back of the subject.

DOUBLE PRINTING

For all the matter that has been printed on the subject we still receive letters asking for ways of cutting masks that will register. Here is how we do it. The directions may not be as clear in the telling as in the doing, so we advise that you take the material and actually do as directed step by step as you read these lines.

Take a piece of orange, red, or black cover board or stout paper and fold it once to make a folio, like this (see figure 1.)



Now draw a diagonal line from corner to corner making an X which determines the center, and then from the guide lines so made draw the size opening you want, like this (see figure 2.)

Cut carefully along the outlines of this opening taking care that the knife penetrates the both sheets of card or paper. This gives you two masks with exactly duplicate openings. Now open the folio and trim the opening so as to enlarge it by accurately the same width all round. And now you have a pair of masks with one opening slightly larger than the other.

All you need do now is to trim both sheets to the dimensions which will fit your printing frame, leaving the hinge or fold end for the last so that the two masks will stay put while you do the cutting. Be sure to mark the upper left hand corner of each sheet and when you print push the mask against the upper and left hand sides of the frame.

The last step is to put some glue on the under side of the larger opening mask and carefully registering both the sheet of clear glass which is in the printing-frame and this mask, glue them into contact. Take the piece you have cut out

and glue that exactly in the middle of the opening and here you have one mask with a framed opening glued to glass, and another with a plain opening without backing. (See figure three and four.)

Use the latter to print with the negative and the former to print the border. By using one of the Bourges Screen Films with the border negative it is possible to get all sorts of fancy borders.

Color Prints By Toning

Get some small quill bound camelhair brushes and when the gaslight prints have been thoroughly fixed and washed

blot off the superfluous moisture by means of photo blotter or linen rag. Dissolve a green toning tabloid, a brown toning, and a blue toning tabloid in three separate containers and in the directed quantities of water. Paint the sky with the blue toner and when the tone is produced wash, blot, and paint with the green toner, wash and finally follow directions for the brown toning in the same manner. Of course you will paint only such parts as you wish to have the respective colors. It takes no more care than in using watercolor paints and the result is a truly color print produced by photographic means. The Tabloids mentioned are the Burroughs Wellcome brand. This process in no way takes the place of water colored or oil painted photographs. It lacks the brilliance of one and the selective gradations of the other, but it has a quality all its own and is by many preferred to hand tinted.

Photo Stamps

These abominations have fortunately gone out of fashion as adornments of letters and postal cards but a most interesting way of illustrating a letter and one that is in the best of taste is to pre-

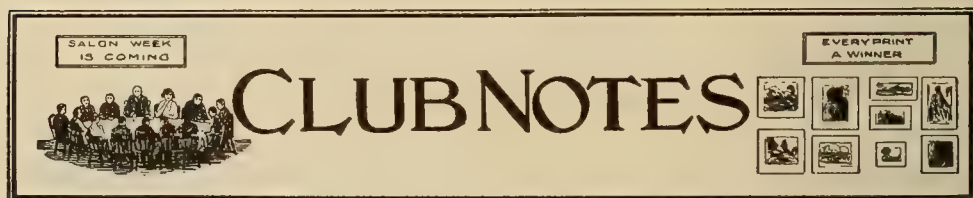
pare a number of Memo prints and paste them in the fitting place to illustrate the reading matter of a letter. The distant friend will be delighted to see the scene you describe or the baby about which you boast.

Home Made Film Kits

Take a piece of cardboard about the thickness of a plate and paste corner pieces by doubling a strip of stout paper over the front and bringing it around to the back where you will glue the ends. The cut film may now be slipped into these retainers at each corner and will be found to stay flat and register sufficiently for sharp focussing. I have such a series of kits which have the Nu Ace Corners for retainers and they have served me long and well.

Mechanical Intensification

If you can get a sheet of celluloid faintly tinted, very faintly, with pink or orange or even yellow you need only interpose it between the negative and the paper to produce a very appreciable intensification. Should such celluloid not be obtainable take an unexposed cut film and as carefully as if you were developing a negative fix it in the dark room, wash it and while still wet tint it by soaking it in a weak solution of Phenosafranin, Neococcine, or even red ink, which will give you a pink, or by using a yellow or orange Diamond Dye you may get these tints. Peerless Water Colors, Roehrig-Bielenberg, Marshall, or any of the Photo Tints on the market will serve.



A New Camera Club

The A. A. A. has been organized by graduates of the University of California Photographic School. The initials stand for Andy Alumni Association in honor of our old friend Anderson, P. Douglass, you know, whose help and guidance has made the members what they are.

Fort Dearborn Camera Club

Again we can chronicle a personal attendance at this, one of the clubs in which we hold an honorary membership. The attendance at this particular meeting was good and grew better as the members who expected and hoped we had done talking came in. The club is doing things as usual and planning more and bigger things to do. On the walls we were greeted as by a message from home with the one man show of Anne Brigman. Every print carefully hung as best became it by light and context, and all under glass. It was our privilege to discuss Anne Brigman, her pictures, her art, and her personality. A house painter gilding the lily and painting the rose.

California Camera Club

We read with keen enjoyment the editorial by Stella Mackintosh in which she rues the defunct pictorial status of the club. Looking back to the golden era when Rabe, Kales and others made history for amateur photographic art and the California Camera Club, we share Miss Mackintosh's regrets that the membership has produced no Salon contributor in years and seems disinclined to foster a spirit to produce one. The rift in the clouds made by Carl Rabe is prophetic. Hope comes with the name, Rabe, and memory will hold no finer name for a pictorialist. If this, our own native club, has any embryo talent or permits a genius to hide his light may the impulse become irresistible to hunt him out and force him to the front. There is no aristocracy in art and no group can monopolize the front and center. Pictorial societies come and go, their existence is ephemeral, but real ability irrespective of affiliations must endure. Come on you budding artists. Develop your talents. Up and doing for your own sakes, for the pleasure of it, for the

glory of your club and amateur photography. Let us start thinking and working toward a big Pictorial Salon of our own. If not this year then next. Take plenty of time but let the matter sink into our consciousness. And if we can help, so much the better. We are at the service of any body of earnest workers toward the consummation of so worthy a cause.

Cleveland Photographic Society

New members come, the society enlarges its scope and grows more and more active, other officers are elected but Ralph Hartman goes on forever. And if achievement entitles a man to continued tenure in office Ralph is booked for a long, long time. It was one of our several regrets that our time and itinerary did not allow of a stop at Cleveland. We hoped to see Hartman again, more especially his charming better half, and most particularly our little sweetheart, Betty. As Bill Alcock said to the Newark Club, "The biggest and best thing I have gotten out of photography is the friendships made through it." I have photography to thank for meeting Ralph and his family, and I am appreciative. What the club is doing would fill one of our pages and space is limited. "Thru the Darkroom Door" is published monthly and will tell it all to any member of the Associated Camera Clubs who will write for a copy.

Portland (Maine) Camera Club

The following officers and committee heads are in office from the ensuing year: President, Phillip I. Milliken; Vice-President, Frank D. Sampson; Secretary-Treasurer, E. Roy Monroe; Lantern Slide Director, L. Bruce McCracken; Print Director, Joseph B. Kahill; Membership Committee, Roger P. Jordan, Ellsworth M. Salie, Herbert W. Rhodes.

Los Angeles Camera Club

Officers for 1929 are: President C. N. Fuller, Vice-President James S. Lawshe, Secretary Laura Slocumb, Treasurer Milton M. Inman. The program as given in the Developer is up to the high standard hitherto maintained and we learn with pleasure that print criticism nights are becoming more and more popular. We note, also, that certain members are taking up bromoil with a mop. Cotton batting

balled up inside a piece of chamols is recommended. It can be done. We have achieved something startling with a shaving brush but the masters still use brushes made for the purpose. However, anything is all right that gives fun, and after all any old print can be hung when we do away with judges, juries and hanging committees. Go to it, friends. And while we are at it let us confess that many of our bromoils made with the best brushes and most conservative methods have been mistaken as having been made with a broom.

Newark Camera Club

Somehow the Ground Glass lying before me does not read, just now, it speaks. It is only a few nights since we stood before the members and talked to them, shook hands with them at meeting and all too short a time thereafter shook hands good bye. The same sincere, friendly group, with Louis Bucher added, whom we met for the first time and for whom we shall eagerly look hereafter. We stood before a crowd of true friends with one truest of friends beside us. Billy Alcott, God bless him, followed our talk and in five minutes said more in fewer words than we could achieve in an hour and a peroration.

Chicago Camera Club

The evening at 31 Lake Street is most pleasantly recalled. The members with whom old friendships were refreshed are remembered. The Salon showing proudly acclaimed. To each and every member of the club our felicitations. You have achieved one of the outstanding shows of the year. Not much shall be said here but we are giving ourselves the pleasant anticipation of reviewing the exhibition as a whole, not a review of the prints hung so much as an impression of the whole.

Elysian Camera Club

The following officers were elected and committees appointed for 1929-1930. President Charles Westbury; Vice-president, Martin Crane; Financial Secretary, Geo. Sting; Corresponding Secretary, Albert Harrass; Chairmen of committees: Print and Lantern Slides, Peter Graziloo; House, Alfred McCulloch; Admission, William McCulloch; Scientific Research, Karl Klokow, Jr.; Librarian, Martin Avery.

NOTES & COMMENTS



U. C. Photo Classes

The Extension Division of the University of California at 540 Powell Street, announces that two classes will be again formed, as last year, under the able direction of P. Douglas Anderson. Pictorial class Monday evenings beginning September 16th and Junior class Thursday evenings beginning on the 19th of the same month. Mr. Anderson's success last year has heartened the University and strengthened the photographic division immeasurably and the present year promises more and better still.

McKay With Q. R. S.-DeVry

Herbert C. McKay, A. R. P. S., formerly Dean of the New York Institute of Photography, has joined the Q. R. S.-De Vry organization as assistant to the Vice-President, George Bliss, in charge of the eastern division. Mr. McKay's immediate responsibility being the accessory department and a new department to be announced later. Our own knowledge of this gentleman's abilities and the confidence he has created in the field in which he holds so high a place, makes it a foregone conclusion in our mind that the firm is to be congratulated on his accession. Q. R. S.-De Vry are making history these days and so we can with equal heartiness felicitate Mr. McKay on connecting with that corporation.

Drem Products Again Score

Every new and spectacular success of the Drem Products brings to our mind a contention we have made before and often. The thing sold depends for its demand on quality and publicity but the larger success may generally be traced to an individual. Team work must be perfect but being ever so good, the head, the individual, moving factor must still not only direct it but create the contacts and atmosphere in which the whole moves, breathes and exists. To that wonderful man, Dr.

Emil Mayer in Vienna we are indebted for a line of merchandise that leads in respective classes. The Justophot, the Cinophot, the Dremophot, the Bromoil supplies, are Mayer achievements. But in America somehow Drem centers around, has been created as a live commodity by, and conquers through an individual living amongst us. Joseph M. Bing has carefully kept his name in the background but Bing is the steam in the boiler, the juice in the dynamo, the mind directing, the will surmounting obstacles, and we feel Drem is as proud of him and the American public. The latest distinction coming to our notice is an advertisement in the Cine Kodak News recommending Cinophot. This from the Eastman Kodak Company who are over careful in exploiting anything that cannot prove worthy to the utmost, is no small achievement. Again we have a letter before us from the Vice President of Q. R. S.-DeVry stating that they, too, have decided upon the Cinophot for use with their cameras.

Berkeley U. C. Photographic Course

In Oakland the Extension Division of the University of California offers the usual courses and once more under the able direction of Sergeant John P. O'Callahan, U. S. A., whose experience in the Aerial Photographic Division of the Army particularly fits him to instruct in any branch of photography. The beginners course begins on July 9th and the senior course on September 6th. The subjects are camera manipulation, elementary photographic chemistry, enlarging, photographic optics, printing, and simple composition. The later and advanced work will be along the lines of further application of the principles enumerated and such practices as constitute higher pictorialism and professional methods. John P. O'Callahan has a standing in photography that assures a large enrollment and a group of serious students.

R. A. Linhof With Graflex

Mr. R. A. Linhof, graduate engineer, of Munich, Germany, who bears an enviable reputation for the designing and construction of photographic apparatus, has accepted a responsible position with the Folmer Graflex Corporation. Mr. Linhof, who was "raised" in the photographic business, so to speak, is the son of Mr. Val. Linhof, maker of the well known Linhof Precision Cameras, which are marketed in this country by Burleigh Brooks.

The enlisting of Mr. Linhof's services by the Folmer Graflex Corporation is in line with its plans, under its new president, Mr. N. L. Whitaker, of continually adding to and improving its line of fine cameras.

Gevaert Products For the Finisher

Novagas long known as a splendid paper for professional contact use has not been stressed, for some reason, as a finisher's product. A circular just to hand enlightens us that Gevaert has entered aggressively the professional field and Gevaert Film, Novagas in 500 sheet packets, and Novabrom Enlarging papers are now offered as quantity delivery products for volume use. Needless to stress Gevaert quality. That is known.

Some Special Bargains

The Shaw Supply Company, 1015 Pacific Avenue, Tacoma, Washington, finding themselves overstocked are making sacrifices of merchandise that should appeal to almost every photographer. Filmo cameras with standard and special equipments are being thrown on the market at almost nominal prices. One Filmo with f4.5. Cooke lens in focusing mount and ready for Vitacolor is offered \$152.

Nippon Crepe Holiday Cards

The Photo Finisher has awakened to the large profits he has hitherto foregone through neglect of holiday card business. With that awakening has come a hectic scramble for novelties. Perhaps no greater possibilities are at his hand than are offered by the use of Nippon Crepe, an Agfa Ansco paper, with a dreamy sheen emulsion on a texture known to the ladies as flat crepe. This crepe in nowise interrupts the lines, nor

interferes with the detail of even small pictures. On the contrary, effects are brought out which one might little expect from the negative. Portraitists have found out its selling value and advanced amateurs are learning how it can help them in the effects they so ardently desire. Let photo finishers hurry to their profits.

Kodacolor at Convention

A feature of the Photographers' convention was the announcement of Kodacolor motion pictures—movies in full color—can be used in photographic studios. Heretofore it has been possible to make the new color movies only in bright sunlight. Six months' work on special combinations of lighting, plus the introduction of a camera to operate at half speed, now lets color movies be taken indoors.

As a result of the experimentation which made today's announcement possible, color motion pictures are expected to become a new medium for the studio photographers' art. In addition to making ordinary portraits of families or individuals, photographers will also keep a color movie history of their subjects on home movie film that in later years may be projected at family reunions or whenever else a family becomes reminiscent.

But in the immediate present the exquisite enjoyment of pictures in colors is all sufficient. Industrial uses will follow fast but just now is the amateur's day.

Bass Camera Company Enlarge Store

Forced by a rapidly growing business and increasing stock requirement the Bass Camera Company, Charles Bass, president, have negotiated additional space of the store adjoining their present quarters on 179 West Madison Street, Chicago and at this writing are no doubt comfortably ensconced in the double premises. This means 300 more square feet devoted to the amateur, a quiet oasis in the hum of one of the busiest streets in the world. The added room being situated in a part detached from the main store offers a place for the amateur to view, edit and cut his film using the most modern equipment for the purpose without charge. Tourists are invited to avail themselves of the service and are assured of a real welcome.



OUR BOOK SHELVES

The Language of Advertising

Of books on advertising there is a sufficiency. That refers to just books. But, as amongst numbers of men an outstanding figure arises now and then to justify the lavishness of nature in peopling this earth, so from the mighty mass of published volumes one finds the prolificity a good thing in that it brings the exceptional book.

"The Language of Advertising" is such. John Opdyke has done a good job and I found myself in possession of some new outlooks and many more inlooks on advertising than before the reading. The introduction by Percy S. Strauss is illuminating as might be expected, coming from the vice president of one of America's largest department stores.

The book as a material thing is splendidly bound in buff buckram, printed on coated stock from clear type, 492 pages, at \$3.50. Isaac Pitman and Sons, New York. Supplied by Camera Craft Book Service.

Photographische Losungen

Photographic Solutions dealt with as one expects from such authorities as Crabtree, Matthews and Herst. A Wilhelm Knapp issue at R. M. 4.50 in paper or 5.80 bound.

Course in Coloring Photographs

The author of several books and charts on color as applied to photographs has applied all his past experience and brought to bear on the most modern tendencies two courses in coloring prints. The first devoted to landscapes and the second to portraits. These are in the form of ten lessons to each set, eight actual photographs measuring 8 by 10, one Color Harmony Chart, and a certificate entitling the student to corrections and suggestions on the work done.

Our own examination of the text assures us that Mr. Le Heart has hit just the right

way of imparting what he knows and of keeping the student interested. The ground covered is considerable and it is covered well. The photographs alone would sell for a good part of the total cost, and the correction and criticism certificate cannot be envailed in money for such service is invaluable. And the total cost is but five dollars per course or ten dollars for both landscape and portrait courses. Obtainable through Camera Craft Book Service.

Passing Through Germany

The Terramare offer to send gratuitously to proper parties a paper-bound volume of 255 pages dealing with Germany from every angle. Art, science, literature, trade, manufacture, and even education and athletics are covered in the well-written text. The book is highly constructive inasmuch as it gives a mind's view of the new Germany and it will appeal to the humanity of every reader in that its object is to create good will and understanding in erstwhile antagonistic races. There is nothing of an advertising nature in the book. It is instructive without being didactic in tone or matter. The text is beautifully printed on heavy coated book paper and the type, a delight. We take this opportunity to thank the Terramare office, Wilhelmstrasse 23, Berlin, S. W. 48, for our copy.

Isidora Duncan Book

Arnold Genthe has assembled twenty-four studies of the famous Isidora Duncan and Mitchell Kennerly has published them in book form on the best coated book, bound in black silk cloth, heavy covers, and imprinted in gold. The foreword by Max Eastman is a marvel of Multum in Parvo and the pictures will neither add nor detract from the high standing of Dr. Genthe who finds it difficult to do anything but the best but is occasionally guilty of surmounting that difficulty. Obtainable through Camera Craft Book Service.

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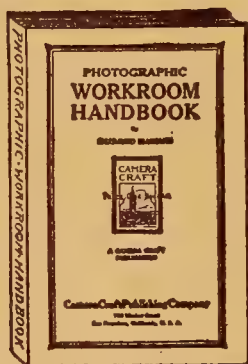
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A Photographic Monthly
».....«
SIGISMUND BLUMANN, EDITOR

Claus Spreckels Building, San Francisco, California

FOUNDED MAY 1900

VOL. XXXVI

AUGUST, 1929

NO. 8

First Chicago Salon

By Sigismund Blumann

(Illustrated by Reproductions of Some of the Prints Exhibited.)

And now Chicago, second largest metropolis of the world, has went and done it. And how! Prints from the masters here and abroad, hung in the imposing Art Institute which hides its pristine stones under a velvet pall of soot but houses works of art second to none other in America, judges chosen with discrimination—Baumberger, Mackay, Reiter—can you beat that?

This is being written on the eve of leaving for Chicago and in the keenest of anticipation. The catalog is before me, the names of the contributors impresses me, certain facts stand out, and before the viewing it is possible to call attention to these peculiarities.

Forty-three bromoil or transfer prints from twenty-one artists. Very few carbons, fewer kallitypes, and not one resinotipia. Echague seems to have been overlooked in the mailing or to have overlooked the invitation to show.

Russia is remarkably well represented and the west carries on its reputation for prolificity and merit. The faithfulness of the Japanese contingent to the cause of pictorial photography is evinced in unstinted quantity not affecting the quality. From among them we missed Takahashi, a dear friend and a natural artist. My, my, my! How these catalogs bring old acquaintances and friends to mind. Friends whom we can only recall over a distance of space and time. Some of them we shall meet this month and some of their later prints shall gladden our sight.

And so we let this rest here and now, till we get back and are once more at the old desk. A long way is not irksome when great pleasure lies at the end of the road. We are going over two thous-

and miles to see this show and would go farther than that if necessary and possible. Til Harnast, Asta Manana, Till We Meet.

* * * * *

Back at the desk and rolling the sweet morsel in our mind's mouth, so to speak, we are pleased to be able to say that this Chicago show is a thing of which to be proud. As far as contributors, selection, hanging, and all that goes to making good management is concerned, the Chicago Camera Club has put over a real, big, fine Salon. And I mean Salon.

Mr. C. F. Kelly, Assistant Art Director of the Art Institute of Chicago, in the *Christian Science Monitor*, writes so well what we should say less ably that this reprint is the best review that could be given our readers. It is more to our liking in that it does not attempt to chew, saliva impregnate and digest each picture, but rather takes a large view of the whole and gives a broad conception of that entirety:

"The Chicago Camera Club has this year changed its annual exhibition from a purely local affair, and is showing the First Chicago International Photographic Salon at the Art Institute. It is a very creditable show, and many of the exhibits are undeniably of high artistic merit. There is no longer any doubt that the photograph can be a true work of art.

"A true artist with a camera cannot work with the freedom of his painter brother who may transplant trees, raise or lower the height or change the position of buildings to suit his fancy merely by a few strokes of the brush. The physics of photography compels a literalness of form which does not hamper the painter, with the result, I truly believe, that the best photographers today are far more skillful in composition than the majority of painters, who have so many means of appeal that composition is too frequently slighted.

"A few years ago photographers worked over their negatives retouching, removing indications of character and making drastic changes in the most shameless fashion and the public was deceived because the results were supposed to be the exact image of nature. Very little work is done on the negative today, the effects being produced by careful exposure and a variety of very flexible printing processes. Most camera exhibitions of former years depended on different colored prints. Now we find hardly anything but varieties of grays, blacks and soft cool browns, but their variety seems endless.

"I believe it was Walt Whitman who said, 'Art is what you do to a thing when you look at it.' These photographers from all over the world are proving his thesis, and showing that the ability to look



First Chicago International Salon

ON THE PEGNITZ-NUREMBERG
Alfons Weber



First Chicago International Salon

CLOUD OVER CLIFF
K. Nakamura



First Chicago International Salon

PASTURAGE
Leonard Misonne



First Chicago International Salon

INDIAN LYRIC
William Mortensen



First Chicago International Salon

HAPPY
Karl Butka



First Chicago International Salon

THE TUBS

H. S. Kaito

at a thing often means more, artistically, than the thing looked at. Our earlier shows of 'artistic photography' were almost certain to contain large numbers of people in costumes of bygone times. I noticed only one in this exhibition. We have learned that romance is not necessarily a matter of other times and other places.

"It is remarkable what glowing effects of luminosity may be achieved merely through monochrome. A. Aubrey Bodine of Baltimore shows a group of stevedores loading a steamer from a quay which has all the quality of a Gordon Craig stage setting. J. H. Mackay of Toronto has a 'Lunar Fantasy' consisting only of a stem and part of a leaf with a small bud behind which appears the moon. Whether the moon was an electric bulb or not nobody cares, for the effect is extremely handsome. Frank Drtikol of Prague has some stunning compositions depending principally on great contrasts of light and the combination of the human figure with huge wheel-like bands.

"H. P. Herron of Akron has found the materials for a fine composition amid the desolation of smoking kilns. And H. S. Kaito, a Japanese of San Francisco, has found poetry in his wash tubs. He has a very handsome composition made up of galvanized iron tubs filled with water, on a porch floor in front of a railing through which the sun streams. The reflections of the rails in the water and their shadow on the floor make a composition as modern as the best, and mark you, without taking any liberties with form.

"There are fine photographs from Italy and from England, among these last being a beautifully composed portrait of Miss Helen Wills by Miss Dorothy Wilding of London. There are pictures from Russia and from Spain. Some of the finest prints come from Germany, one of these being a portrait head of life size by Otto Kurt Vogelsang. Regardless of the personality of the sitter, it is good as a work of art on account of its movement and tone. A portrait of Mary Agnes Doyle as Juno, in 'Juno and the Paycock,' is shown by Alban Knox of Chicago as 'Tragedy.' It is a fine thing and very simple.

"The exhibition is well worth visiting. One comes away with the feeling that a work of art is produced only by discriminating selection from nature, who presents herself to us in overwhelming lavishness from which we can assimilate only a small part. The trained artist, photographer or painter, by exercising this discrimination, brings us much closer to nature herself."

Mr. Kelly has said it all and said it well. What can we add but a hearty concurrence and our felicitations to the Chicago Camera Club.

California's Ornamental and Wayside Trees

(Illustrated by The Author)

By Charles A. Harris

Perhaps among the first impressions of visitors to California from the middle-west or the east is the abundant plant life which grows in the open, many of which are tender hot-house varieties and the carefully protected house plants at home. Upon further investigation the plant-lover next realizes how many plants and trees are new and unfamiliar to him and the familiar ones are somewhat different. With perhaps a lingering regret he lays aside his Gray's botany—it is no longer to be carried afield. In course of time he becomes acquainted with still another characteristic; the interesting variety of exotics, particularly with reference to trees. California seems to have ransacked the ends of the earth for her way-side and ornamental trees, the hospitality of soil and environment being such that the rugged pine and tropical palm grow side by side and can be studied in the open.

It is possibly true that ordinarily much less attention is given to trees; how they grow and bud and fruit than to flowers of the field and other things more within the level range of our vision, yet we may count upon an occasional birdman directing his binoculars that way in search of birds. It will probably serve our present purposes if a few familiar groups are referred to briefly all of which were found within the city limits.



Banana Plant



Cocos Plumosa



California Fan Palm

*Lemon Scented Eucalyptus**Blue Gum—Eucalyptus Globulus*

Let us begin with the palms generally first to attract the notice of the stranger in this land. One soon discovers that the Palms group themselves naturally into two classes; one with leaves like fans and the other whose leaves resemble huge feathers. The California Fan Palm, often called the Washingtonia, is a native Californian and the only native palm among the many species that have been brought from foreign lands and which seem to thrive in the new environment. As the palm grows these fan-like leaves, the lower ones of the green top, gradually fade, bend downward and hang by the heels where they persist for years. In the gardens they are sometimes carefully trimmed but a majority seem to be left in their natural state.

Very popular for lawns and estates, the Canary Island Date Palm (*Phoenix canariensis*) is a veritable gushing fountain of feathery leaves. It belongs to the date-palm family but the true date palm, not so graceful a tree, is rarely planted here for ornament. These latter, *Phoenix dactylifera* (the date bearer) are now being grown commercially in the Colorado desert of California.

The airy, plume-like crown of nodding feather leaves distinguishes the *Cocoa plumosa*, a handsome Palm much used for street parking in southern California. Facetiously they are often referred to as feather dusters. It comes from Brazil and is not the true cocoanut palm of the tropics which last has not thus far been successfully planted in California, and consequently no



Pendulous Foliage and Clustered Berries of the Pepper Tree *Foliage and Peculiar Orange and Red Blooms of the Grevillea Robusta*

danger from cocoanuts dropping inadvertently on ones head. There are many other varieties of palms to regale the visitor but these three are much in evidence and might be called representative.

Perhaps next as a group the Eucalyptus is of unique interest. Something like sixty species are to be found in the southwest but only about twenty are ordinarily seen in California, all of them introduced from Australia where they are native. The particular one that is generally visualized as the representative Eucalyptus, *E. globulus* or Blue Gum is easily distinguished by its seed vessels, powdered bluish-white and the blossoms of fairy-like threads, thousands of which on a good size tree make a very striking appearance. Evergreen trees they shed their bark rather than their leaves. It scales off in thin brownish strips or hangs in loose curls and streamers from trunk and branches, exposing the new bark in gray and yellowish green. Up to a certain stage it is probably the fastest growing tree in the world, yet producing excellent timber useful in many ways. The various species, some of which are very graceful and attractive, produce different and unique seed vessels which make an interesting collection for those so inclined.

Who does not know the glory of Acacia in bloom—those regal golden flowers. Too, this comes to us from Australia where it is the national flower. The species are numerous with something like a score in California and vary from small shrubs to stately trees. One will notice two different forms of bloom; the round



Canary Island Date Palm

California by the Missionaries. The Pepper is an easily grown shade tree and as such the graceful beauty of the feathery, pendulous foliage and clusters of coral-red berries has made it a prime favorite. It is not the true pepper of commerce but the leaves and berries have a peppery-like smell, and certain birds seem very fond of the ripe berries.

Also increasingly popular as a desirable shade tree in a mild climate is the silky Oak (*Grevillea robusta*) a native of Australia. This has interesting fern-like foliage and in late spring, equally striking orange-yellow trusses of bloom. It is probably named because of the silky-like appearance of the wood which is hard like oak; also the silky sheen of the under side of the leaves. A fine tree and interesting as well.

The Jacarandas we gladly include in our list because of their very charming floral display. These came from Brazil and are

fluffy balls and the short cylindrical spikes both of which on close inspection are seen to be made up of tiny, complete flowers. The feather-leaf foliage is of special interest and adds much to the beauty of *Acacia* if not obscured, as occasionally it is, by the veritable cascade of bloom.

The Pepper Tree (*Schinus molle*) is one that occupies a large place in the landscape hereabouts. Growing in the open with favorable conditions it sometimes attains a spread of 70 to 80 feet. This is a native of South America, principally of Peru, introduced extensively into Mexico and probably in the early days, was brought into



Two Historic Sycamores



*Example of the Fluffy Balls of this
form of Acacia*



*Example of the Golden Wattles of
of Spike Acacia*

sometimes used here as street trees, although rather sensitive to cold and frost. The leaves are finely cut and shaped very much like ferns. It blossoms along in June. These are clusters of rather large, tubular, clear blue flowers sometimes varying to violet or lilac and one of its novelties during this season is the appearance of the ground beneath covered with fallen blossoms of blue.

Many of our streets or rather blocks are lined with Camphor Trees which are evergreen and a favorite street tree because of its symmetrical, dome-shaped crown especially while the tree is young. This is from China and Japan, also from Formosa where camphor is produced. While our specimen seems to be ornamental rather than productive, the heartwood as well as leaves are charged with the characteristic Camphor smell. These are just a few of the many picked at random, but will indicate how much of California's arboreal wealth consists of exotics. On the other hand there are native trees celebrated the world over. As to these items of information we have tried, of course, to agree with the authorities but the pleasure comes from checking up facts by observation. Probably the majority of us will prefer reference books that are non-technical as possible and easy to read. There is not very much on this subject of trees—a very good book for the amateur being Charles Francis Saunder's *Trees and Shrubs of California Gardens*.

And now with sufficient material to begin with we can get our heads together on the question of possibilities. As an avocation nothing to our mind has the cards on photography though as things



*Sickle Shaped Leaves, Seed
Vessels and Blossoms
of the Blue Gum*

*Lemon Scented Waxy Blooms of the White
Magnolia, Large and Fragrant*

*Deep Red Blossoms of the
Oleander of Southern
Gardens*

are going, there must be something in belonging to the hole-in-one club. Any hunt with camera and accessories will bring results but best of all is to start out with definite plans and objective in mind. Ordinarily we like to see a man walk as though he knew where he was going. And this subject of trees is, of course, merely a suggested line of work for the camerist—a temporary escape from the noise—a pleasure derived from a hunt among the trees of the city streets and parks as well as along the country roadsides and the woods. Beyond the peradventure of doubt this and kindred subjects previously touched upon by the writer will grow with one tremendously as he takes hold and the possibilities unfold. It seems certain that when the various steps necessary for a finished photograph have been taken and data gathered and recorded one is not going to forget that particular specimen. And always there is your album of prints—a permanent record to refer to—a story in picture form.

A beginning of camera work can very well be made upon the street trees of one's town—so easily accessible and which everyone should know. With advantage, trees may be studied and photographed at various seasons of the year. It may be in the winter time when the framework of limb and twig are outlined sharply against the sky but generally we think of them most kindly when in full glory of flowering time. It is also well to remember that an interesting background can often be pictured through the trees while in scant foliage but which otherwise be entirely obscured. Things have a predilection to get in the way when one is seeking the desired viewpoint for pictorial effect but of all the obstructions nothing compares with the ubiquitous posts, cables and wires of the public service corporation. Dodge these if you can and count



Cork Oak of Spain and Portugal

yourself lucky. I have noticed that on busy streets there are occasional moments when movement of traffic within the picture field is practically suspended and by watching for this a brief time exposure is made possible.

The problem of trees is somewhat like the reproduction of tall buildings and one finds the adjustments of a view camera useful. That is the camera I find most generally serviceable but it is safe to say each worker uses the camera he prefers and, provided one understands its limitations, any camera will do this work. If deciding upon a new equipment, Mr. Leon-

ard Williams, in his comprehensive article on Pictorial Publicity Photography, March *Camera Craft*, has given the only answer to the question, what camera is best? It depends upon the "kind" of work you pick out for it to do but I might further suggest that while for just ordinary folk a dozen cameras is quite superfluous, yet two cameras combine to make things fine and dandy. One should be a real camera, the kind we use upon a tripod and which has a focusing screen and double-extension bellows for all stand camera work (the more of this kind the better) and another more easily carried and handled for travel and snapshots in general. The photographer is always handicapped in trying to use the one for the other.

However, there is one difference between buildings and trees for with the latter it is permissible, within reasonable bounds, to point the camera upwards, even without adjustments, if no houses are within range likely to be distorted. Trees and shrubbery do not present mathematically straight and parallel lines like a building and distortion, if present, is not noticeable. As a matter of practice when necessary I raise the lens board pretty much to the limit and also tilt the camera upwards to include the entire subject preferring for optical reasons not to use the swing-back. Very few lenses are corrected for the full light circle and if the adjustable lens-board has a pretty good range, which it should have to be of much use in this work, and the lens is racked upward to the limit and then used with a large stop the result will usually be a negative compara-



Italian Cypress which Thrives in California

tively thin at the top, the print, of course, showing dark. In some cases the two upper corners will be cut and show blank. In the first case a small stop will generally set things right, F.22 is best but nothing larger than F.16 under these conditions. In the other case lower the lens until it fully covers the negative. Sizeable trees are generally photographed against the sky and if halation is troublesome use a light filter, say K1 especially as most trees, owing to their dark green color, require a very full exposure. The exposure for panchromatic film is only increased $1\frac{1}{2}$ times with the above filter which is quite negligible.

I have been greatly interested in panchromatic film, the cut film used in holders, but think it debatable whether one film should always be used to the exclusion of the other as some of the fans suggest. Conceivably there are cases when color correction is not wanted, when the bright contrasts of a non-color sensitive emulsion is preferred. Just one instance. A copy of a sepia photograph on portrait film proved more brilliant in contrasts than a similar copy on panchromatic film. The photograph was not especially faded but the whites had turned yellowish and the sepia had a red coat. The pan did not distinguish very much between the two and the result was flat. If the pan reproduced the colors we should have color contrast to help out and there might be a different story but in monochrome we depend entirely upon tone value. When color rendition is wanted the pan is indispensable especially for red. It can be used with advantage for all this work with the trees. There are two things to be careful about—over exposure and over development—either of which tends to clog the negative

and after treatments not so successful as similar conditions with portrait film. This last also seems to work softer, a longer tone scale, and the run of negatives a little more clear and transparent. It will be found good practice to give the panchromatic film a very thorough rinse under the tap between developing and fixing.

One soon gets accustomed to handling this material in the dark—that to me is no objection, but an incident that happened might be recorded in the way of a warning.

Well, I couldn't see, of course, that one of the separating papers was closely adhering to the film when the holder was loaded. Upon removing it after the supposed exposure discovery was made and the film simply replaced in the holder and used. It was uninjured but the mishap might have caused the loss of a valued picture. And now how about a little fishing along this line.

Photography supplies a powerful motive for recreation in the open and as our busy people require more relaxation in this age of speed and mass production may we not hope that photography shall have increasing influence furnishing a congenial occupation while the spirit is refreshed through intimate contacts with nature.

ART AND NATURE

By Charles Stowe

In Santa Barbara "Morning Press"

Nature and art occupy the same world.

Nature is an inexhaustible store house of the materials that art employs. All methods that art uses, all the ends that art serves, all the possibilities that art attempts, comprehending man himself.

Art creates nothing separate from nature; adds no element or power to nature; but simply makes use of nature, takes advantage of it, shows what its tendencies and possibilities are. Art simply discerns and conforms to nature.

—Excerpts from "A Minute Essay."

EL CAPITAN

Maude Flint

*El Capitan! The mightiest pile of rock
In all the world! A mountain lord who stands
Supreme to guard the glorious treasure lands
That spread in grandeur at his feet; to mock
The puny strength of man! The birds that flock
About his mighty head that time withstands
Proclaim aloft his glory. He commands
Deep mysteries no ages may unlock.*

*O noble rock chief! Tutaukonula,
Thou lordly monarch watching o'er his realm,
Forever stand, a pilot at the helm,
Nor mind the storms that sweep thine area
With winter's fury. For Utopia
Is thine, an awe-struck world to overwhelm!*

What Size Light Source?

By Thomas Southworth

Within the last three days I have read as many times, a story on the above subject by W. H. Best, A. R. P. S. It has given me a great pleasure to read and re-read this short story, because it is a subject in which I have been quite interested for a long time. I wish every photographer in the country would read it and ponder it and then do something about it.

I should have put those last four words in italics, but on reflection, I have to admit to myself that the italics are unnecessary for the man who will benefit by it and would have no additional force, probably, in stirring to action the one who would have the most to gain.

I can't improve on that story. I know I can't equal it, but I feel that a good thing will stand repetition. I cannot use Mr. Best's language, and shall not try, but I hope, in my own way, to put some photographers to thinking.

I might quote Howard Beach, the artist-photographer, the late Inglis, and others of equal ability on the subject covered by this caption, all of whom have no disagreement, but I want this story to be short and I want to get the idea over quickly.

Photographers are using too large a light source.

The technical part of making a good photographic portrait,—as I see it—is the reproducing of an object of three dimensions so that it will appear to have retained all of these dimensions on the flat piece of photographic paper which, of course, has but two. I have nothing to say about composition. I merely want to discuss, in a limited way, the making of photographic portraits which not alone have breadth and height, but DEPTH, as well.

Depth, or roundness, or relief, or whatever you would call it, in a portrait, can be secured only and in the degree only as we understand and can control light and shadow, and bring that knowledge in our work of negative making. There are all too many photographic portraits handed out to the public that are mere maps,—having but two dimensions. This charge is not limited, either, to mediocre workmen.

I am not competent to discuss art, my knowledge of composition is limited. I make these humiliating statements of fact for the benefit of the reader who may be ambitious to make better photographs and who may be conscious of the same limitations. I want, in the best way, at my command to make a contribution that will enable him to make better photographs without his being discouraged at the beginning.

Let us approach the subject in this manner. In order to make a photograph of any subject, we must have light. We have learned how long, approximately, we should expose, and to develop, to secure suitable printing density in our negative material for the medium we wish to use, and in this way many work from year to year, without seeking or realizing how much more is necessary if our work is to be lifted out of the commonplace. To do this, we must learn how to control and direct our light.

Before us, we have our sitter. We are making, let us say, a bust figure. Our light falls on the sitter from the usual direction, throwing a shadow from the nose towards the corner of the mouth, the length of which varies as, of course, the nose is long or short. We have the "reflex" of our light source in both eyes. It makes no difference what the nature of our light may be. Let us carefully examine what is before us. We are now striving to ascertain how we may best get that effect of lighting of this irregular 8 or 9 inch sphere—the sitter's face and head. We want to make it look as round on the flat of piece of paper we shall later print on, as possible. We want to make "a speaking likeness" one that looks like "it might walk right out of the picture and talk to you" (other factors have their influence, but pictures which bring forth these comments are predominantly those which have been intelligently lighted).

If our light source is large, or close to the sitter—we may also have correct direction. BUT, are we getting that third dimension? The light is probably in almost equal tone extending from the light ear to and including the nose. The reflex or catchlight in the "light" eye is larger than the one in the "shadow" eye. Were it not for the shadows on the other side of the face one would hardly know that the nose, cheek and ear on the light side occupied different planes, or prominences. Such is not good lighting. Many get away with it, year after year, the customer doesn't complain (neither does he "rave") and then, after awhile, we have to do something drastic, to revive the public's interest in having their pictures made. I wouldn't like to leave the impression that the correction of this alone would be a "cure-all," but I do claim that it would represent a hefty contribution to retaining and developing the public desire for photographic portraits.

I blame the cause for the photographer's drifting towards a disregard for quality lighting to "speed." The two are more or less incompatible, with one exception—the flashlight. I can hardly criticise another for taking speed at the expense of lighting quality, as that, I feel, is the order of importance, especially in the making of child portraits. We have to make similar compromises with

our lens, no manufacturer has been able to make a fast lens with great depth of focus, nor a lens of great depth of focus except by paying for it with a loss of speed, hence, most photographers having both kinds of work to do, usually equip themselves with both types of lens, and so it is with our lightings, with the exception named.

Now let us examine our sitter's face under the conditions previously described, substituting a very small source of light. Let it be daylight, or any of the constant artificial lights, or the flashlight with "pilot" illumination. Let us bring this down to say 16 in. or 20 in. square or round, place it about 6 or 8 feet from the sitter. Now, what do we see? We see a nicely rounding face and head with a snappy small spot of light on the forehead, on the cheek, on the tip of the nose, and minor ones in other places, and, without the interposing of bothersome screens, the light recedes towards the ear, and we have a splendid piece of natural facial modulation. It's instantly recognized and admired. If we but support this lighting with auxiliary illumination from some frontal position,—I care not what or how—so that the shadows will be in harmony with the highlights without being either under or overdone, followed by correct exposure and development,—guarding against OVER rather than UNDER of the latter two operations,—THEN we have made a good start towards making "speaking" likenesses.

I wish I had the time to make illustrations, using the same subject, with large and small illuminations. I would make a bust negative with my lens at F4. using the New Victor Portrait Flash Machine with its 20" front at a distance of 8 feet from sitter, which would require 8 grains of Victor N-S powder for the bust figure, then I would make a similar exposure with my own device (not now on the market) at four feet from sitter, with the correct proportionate decrease of powder charge, with its 50" front, I'm quite certain the two results would strongly support the point, although, I believe, few would go, in actual practice, to such extremes. But I haven't the time, and I shall rely on the hope that the interested reader will make his or her own experiments. All that it will cost, without interrupting studio routine, will be giving up one night's visit to the movie. It will be a splendid investment and highly entertaining.

LIGHT AND SHADE

The Sun is Earth's great source of light and not the least of its beneficence is in the shadows it casts and the shades it gives. This context of values is the basis of Photographic Art. S. B.

A Day in the Trees

By Robert T. Pound

(Illustrated by The Author)

There were only a few days left before Christmas. It was almost impossibly warm and mild, a condition that caused our two lone ranch trees to seem of half a mind to burst into bud, although they could easily stretch their tops a bit and see a protected snow bank that had escaped the general destruction accorded to the last white blanket. We wondered what Montana could be thinking of to approach the holidays clad in nothing but sun bleached grasses, yet our wonder was straightway submerged in joy over the opportunity offered by the unseasonable weather for the gratification of a secretly cherished longing to see more than two trees in a bunch.

Oh, not a forest! Why just fifteen or twenty real evergreens that we could touch, and smell, and hear, would satisfy our tree starved senses. Of course we could always look at the looming Snowies, and see the dark blue-green patches that meant forests, and the lighter blotches that stood for burned-over areas, and the whiter splotches that could be nothing but snow. Sometimes we could even see the eighty mile distant Crazy mountains plastered in a faint unliteral mirage against the infinite sky. But those sights were not satisfactory, what we wanted was to rub shoulders with honest bark.

So the next morning, before the frost had melted off the roofs, we packed our lunch and headed for a sandy ridge not many miles away where the pine trees found the soil they loved best. Sweetness, the last remaining saddle horse, we left locked in the barn, to her bright eyed sorrow. She knew that the weather was all wrong for that time of year in a place closer to the Pole than the northern boundary of Vermont, and so did the restless cattle through which we passed. They, like the tenement children, were sewed up for the winter in a coat meant to combat weather that froze the thermometer and crackled the shivering stars. Panting and puffing, grazing easily, walking slowly, the cattle were headed for the shelter of a shed when we appeared. Before we went out of sight they were strung out on the trail for shade—in December!

Even the prairie dogs and gophers were slightly touched. A dog popped out over the mouth of his hole at our approach and began a shrill and insulting defiance, punctuated by jerks of a dab of a tail that, as one visitor remarked, "Must have been the handle that worked the bellows." There was no sense in the little beast leaving his winter nest and less reason for the other inhabitants of



the town popping up to reinforce his squeaky blackguarding. They should have been asleep, and weren't. But some of the little animals had been cleaning out their holes, so there is the possibility that they were actually fooled by the uncommon weather. A wandering gopher, or more accurately, ground squirrel, seized a stem of dry grass and stood on his hind legs the better to observe our progress while he gnawed absent mindedly at the unsucculent morsel. Suddenly he discovered that he was wasting his time and darted off through the sparse sagebrush, head down and sniffing as if he expected to encounter shoots of green grass almost anywhere.

Traveling on toward the outer gate of the ranch we passed a perfect nest of buffalo wallows that were nearly reflected in the sky by a peculiar cloud and lighting arrangement. These wallows are places worn in the ground, usually on a side hill. Some newcomers ridicule the statement that buffalo caused the depressions by their rolling and scratching, pointing out that wind and rain could cause the same effect. Like most dissenters from long established facts, these gentlemen overlook the natural evidence that the wallows should appear on every hillside where the conditions of exposure are satisfactory, instead of on an occasional slope as they really do. Probably the truth of the matter is that the buffalo were looking for dusty spots and so enlarged any sparsely grassed place for their enjoyment and to the detriment of the turf. Most of these wallows are now grassed over except at the sharp break on the uphill side where the shadows lie and the

little birds gather in the heat of the day to talk of the marvelous doings of their great-great ancestors who flew over the undulating backs of the thundering herd.

As we dawdled up to the outer ranch gate, the last one between us and our objective, old Brownie, standing near the gate, raised his head for a brief look and then resumed his dozing position. His rider, who was off in the distance repairing a broken fence, had removed the trusty horse's bridle, so he might graze, and had hung it on the saddle horn along with a pair of chaps. But Brownie, better known as Wheezer because of a touch of the heaves, preferred to stand lazing with his eyes half closed while the warm sun trickled through his ancient veins and a gentle wind toyed with his tail. The philosophy of an old horse is difficult to excel, even though he may have coltish periods that are destined to exasperate always-in-a-hurry human beings who don't know what they want half the time at least. Brownie without a bridle was as good as most horses with one, and a great deal smarter into the bargain. In his younger days he had enjoyed a considerable reputation as a cutting horse, which is a reliable intelligent beast chosen for his ability and training to pick desired cattle out of a bunch.

We had our eyes fixed with a sort of breathless anticipation on the trees as we approached them. Were they going to live up to our expectations, or had we painted them over handsomely on the canvas of our imagination? Just to prevent a too greedy grasp of the picture we rode resolutely through the forested belt onto a high point on the other side where we could see Pocket lake through a frame of boughs. The blue of the just thawed lake, the dark green of the pines, the yellow gray of the basic rocks, the distant cloud flecked mountains, all filled in our picture with a completeness that left nothing to be expected or even wanted. Having fixed the frame, as it were, we descended right into the picture where we could take deep breaths of the everlasting piney fragrance and store our memory of smells to such repletion that in later treeless days we could draw forth the store at will.

These trees were on a ridge such as the Indians loved in days gone by, before they were penned on a reservation. We have often found whole villages of tepee rings made by the stones used to weight the bottom of the lodges. Whenever the tribe moved camp they simply rolled the stones off the lining of the tent, so of course the stones made a circular form. White men seem to love to disarrange any natural thing, which, together with the elements, accounts for decreasing evidence of one time Indian occupation.

In a protected spot we found a pile of chips left by the arrow-head maker. There were fragments of stone not to be found else-

where in the vicinity, together with remains of the obsidian which comes from Yellowstone Park. Mattie was justifying her reputation as the arrowhead finder of the family by walking around with a rapt, eyes-glued-to-the-ground expression which we have come to associate with a cry of exultant joy sooner or later. Finding arrowheads is a sort of needle in the haystack business at best, but she has justified her expenditures of energy by a collection of a hundred or two perfect points, to say nothing of those which are marred by having a part missing. As luck would have it Mother literally stubbed her toe on a rock and turned over a small but perfect head of exquisite workmanship that was so weathered as to defy detection from the surrounding bed ground while it lay undisturbed.

Mother's cry brought all of us to see the find. Perhaps the sight inspired Mattie, for not long afterward she discovered another arrowhead to add to her cards. From the position of most of these heads it would seem that they were lost by the original owners while hunting; the shafts have, of course, long since disappeared. The last Indians left this portion of their hunting grounds forty years ago, so it is amazing to find such definite traces of their occupancy.

Not having any great luck, or ability, at finding arrowheads, my attention gravitated to the rocks and trees themselves. The tenacity of a pine tree that finds a suitable lodging place, or an unsuitable one for that matter, is quite commonly known. Even so one finds something to wonder at when a whole host of sturdy trees makes a business of growing from a rock pavement that puts many of our man made spring breakers to shame. The stone floor stretched for a matter of miles up the ridge where we were enjoying ourselves, and except for pockets of pine needles, was usually swept bare. The trees had simply forced a home for themselves through cracks. Whether or not the position and formation of the rock foundation had anything to do with the avenue-like arclimbed the ridge like soldiers keeping step and alignment. Way off at the end of the ridge six sentinels kept an outpost against the forces of the West wind that blasts through Judith Gap between the Belt and Snowy mountains.

Fragrant blue berried junipers nestled in the shade of their piney brethren and covered their feet with wide skirts like demure and unmodern—or ultramodern—maidens. All of the birds had left for warmer lands long since, except the hardy eagle faintly screaming overhead. Tennyson demonstrated his strength as a poet of nature by just three sufficient lines in his poem on the eagle:

"He clasps the crag with crooked hands;
Close to the sun in lonely lands,
Ringed with the azure world he stands."

At one place the pavement was pockmarked with little round holes that would have contained a golf ball neatly. Someone named it Hailstone Walk, and indeed the formation closely resembled the mud in the bottom of our shallow creek after a storm of enormous hailstones that had fallen with sufficient force to kill sheep and knock a herder unconscious. Undoubtedly the rock formation was caused by the weathering away of softer portions, leaving the sandstone with an iron content intact. Farther on a good sized water pocket or tank, with a capacity of several hundred gallons, seemed to confirm this view. This tank contained only a small amount of water melted from the last snow. Around the sides and top grew multicolored lichens that clung to the pavement and spread where the thinning trees allowed longer hours of sunlight.

For a way the lichens would be mainly red, which together with gray was the predominant color. Then a small patch of blue or the equally rare yellow would flourish. Black, green, orange, all the colors of the rainbow were present in bold purity. That such beauty of color could come from what some authorities call impossible plants is as wonderful as the strange union of a fungus and an alga which makes up these lichens. The master fungus and the slave alga grow very slowly but may reach the age of a thousand years. Truly this form of natural art is long and weary!

A short distance farther brought into view the color find of the day. There in a space only a few feet square lay lichens of every color, from the rarest to the most common. Each color was distinct and seemed not to blend with the others. The black preferred its own company in two separate spots, while the remainder of the colors were well spread over the palette. Unfading, everlasting, this little patch of captured sunbeams may be in existence when the millennium arrives. One occasionally catches a glimpse of something that shows the puniness of individual human beings compared to the universe. That is the way I felt when I saw this color plant.

The sun was dropping lower and lower as it hastened to its winter night's lodging. Suddenly a brilliant light flashed at us from a spot ten miles away in the foothills of the Snowies. At night the lights of moving automobiles occasionally blink in our direction from the steep slope leading to the forest, but it was too light and too far for any day burning headlights to be seen at that time. The bright light seemed to come from a cluster of buildings. At last we decided that the flash was a reflection of the sun from some window panes. Slowly the glitter paled until it disappeared just as the sun hid below the trees. We felt the chill

of the late December day as the power of the "poor man's blanket" waned, warning us to turn our faces toward the fires of home.

As we rode silently eastward the heavens began to change to a brilliant golden color where the clouds outlined against a sky of blue. The cloud wrack swiftly closed up all openings to the upper sky while the striated colors flowed and blended from gold to orange and red. Deeper grew the red, until one could almost imagine that a mighty color organ was playing before his eyes. As the color faded the sullen clouds massed and wheeled in promise of their coming charge. It felt like snow, snow was due, so we hustled for home and a fire.

That night, while we slept, the long delayed snow stole upon us with faint phispers. We paid no attention. Jack Frost then called in a string band to advertise his feat and how the wolfish wind did howl and snuff at the door! By morning the snowfall had ceased, but the ground was white except where the wind had wiped the hills. With an inaudible sigh of satisfaction Old Sol threw his spotlight on the peak of the Snowies.

Then the new day began.

DAWN

Sigismund Blumann

Upon the lilac slope of sky
Day swings the curtains of the night
And from a star-embroidered drape
Emerges gorgeously in shape
To meet the sun's exacting light;
And so the hours fly.

On quaking bough where bulbul sang
One early thrush pours out a lay
To greet the dawn. Poor transient thing!
How minds the world what bird may sing?
So I light up my pipe and say
"Let time and care go hang."

For it is pleasant in the cool
Of early morning and alone
To see the spreading landscape wake,
Calmly imperial and take
New shadows, erstwhile Luna shone
To make mankind, the fool.

Awhile in solitude I woke
From peaceful sleep beneath the stars,
And fancy that I hear the streams
Interpreting my waking dreams.
No city noise the calmness mars.
I light my pipe and smoke.

CAMERA CRAFT



MEDAL PRINT

Frank Y. Sato

ADVANCED COMPETITION

August, 1929

Edward Alenius
Dr. Hubert Auerbach
Dr. F. W. Burcky
Baroness M. Chiari
Mrs. J. Dennison
Miss Honore Dutro
L. R. Dutton
Dr. Peter Elvardsen
Martin Ettler
Mrs. Gertrude Fox
N. T. Franz
Miss Mattie Gilman

Herman Gross
H. Y. Hara
Hiromu Kira
Miss Alma R. Lavenson
J. D. McCauley
N. J. Nalawalla
Dr. B. J. Ochsner
Fr. Pfennigbauer
F. Y. Sato
Dr. Max Thorek
A. M. Tomlinson
W. A. Watson



ADVANCED



AUGUST

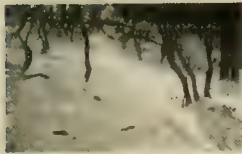
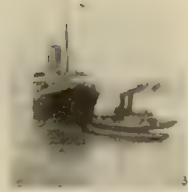
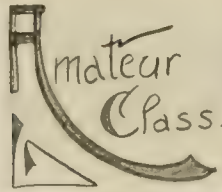


SECOND: F. PFENNIGBAUER
FOURTH: DR. MAX THOREK

THIRD: HIROMU KIRA
FIFTH: EDWARD ALENIOUS



MEDAL PRINT
Dr. Leland C. Davis



August
1929



SECOND: T. K. TSUKANE
FOURTH: A. S. MILLER

THIRD: HOLGER D. OLSEN
FIFTH: K. WAKASA

AMATEUR COMPETITION

August, 1929

Dr. Harold Ager
Milton Allen
J. Beresner
D. Beronio
F. H. Boyd
Marcial Caceres
Yock Low Chu
Miss M. B. Clarke
Otto W. Conrath
Dr. L. C. Davis
C. Demaree
H. J. Ettinger
Miss Letty Evers
H. O. Fiedler

M. Fitzgerald
Harold Gordon
Miss L. Gregg
Dr. Gerald Howe
Miss Augusta Immel
Miss E. Inman
Mr. Maximilian Kern
Sorab J. Kharegat
L. E. Lenfest
H. Luscombe
A. B. Manning
A. G. Miller
J. Moyne, Jr.
Miss Jeanette Mulford

William Narahara
Holger D. Olsen
Y. Osada
Frank Lee Rogers
Dr. A. F. Rondille
C. A. Scheinert
K. Shimidzu
K. Takahashi
T. K. Tsukane
J. Oliver Tucker
Francis Upton
K. Wakasa
R. A. Whitten
S. Yamane



American Attitudes

The number of Americans who join the Royal Photographic Society of Great Britain and value its distinctions is very large when one considers the percentage of the population sufficiently enthusiastic in photography to join any camera club.

No British subject who has visited this country with an open mind and a real desire to be pleased has gone away dissatisfied with the reception given or the sincere cordiality accorded him. In fact our warmth has been variously accepted as rather on the effusive side and has often surprised as well as pleased.

Although not effusive, and while not as volatile as the Gallic peoples we are inclined to give ourselves the enjoyment of a certain amount of demonstrativeness and emotional expression. That we are sincere may be taken as a conclusion for there is nothing to gain by dissimulation.

To the Germans we are genuinely grateful for the many advances in photography due to their thoroughness and scientific advancement. To other nations for other things. But for England, whether we be descended from the English or not, there is a national, an innate feeling of kinship due to affinity and common ideals and purposes.

Not all the mouthings of demagogues or the false politics of newspapers can alter the facts. We are kindred. Too much stress is placed on the sameness of our language when, as a matter of fact, we really are less psychologically affected by what we say than by what we feel.

The British have a nice reserve and behave in a dignified way toward the things they respect and like best. We Americans are apt to joke most when we feel deepest. Each nation has its own pose to hide its emotions. Take for instance our persistent pleasure in "spoofing" the Prince of Wales on his inability to keep horse. Also consider the spirit in which we joshed the Kink of Hingland.

The real attitude of Americans was brought to the surface when the Prince visited this country. When the snobs were through feting him for their own purpose the people at large were glad to welcome a gentleman and man. When the King was ill the billboards of the newspapers never failed to pull a crowd and no gathering of loyal Britishers could have voiced more fervently "Thank God, the King is better."

These are merely sidelights on a greater, farther reaching matter. We are kin under the skin and in the degree in which a German, Italian, Frenchman, or whatever, becomes Americanized he becomes Anglo-Saxon in spirit and ideals. We are an upstanding people not addicted to asking favors and sometimes we are averse to granting them. What we give our English cousins is a gift from the heart. There is no ulterior motive or present design.

And in nothing more distinctly than our attitude toward photography do we unite in similar ways of pursuing a hobby or practicing a profession. The foreign methods are admired, understood, appreciated, but remain exotic.

The dear friends I have in Great Britain are not debtors to me. They owe me nothing. And if they like me as well as they profess, and I believe they do, they do not consider me a creditor. Photography has united us in a bond that bankers and politicians cannot sever. We have long ago decided to leave to those most interested and best qualified the tasks of adjusting certain propositions. We make pictures with our cameras and give one another pleasure in the joys we get from creative work in photography.

Amateur Versus Professional Conceit

A friend in one of the Camera Club Organs says the professional is more conceited than the amateur photographer. Here is the difference: The former tries to make the world think him great, the latter thinks himself great—when conceited; but modest men abound in both classes.



Home Talkies Preceding Professional

When the talkies first come to the Main Streets of all but the few thousand larger towns and cities in the United States which now have theatres wired for this new movie thrill, it appears they will be more likely to have come via the newly marketed home talkie equipment of an amateur movie enthusiast than by way of a local theater, according to Movie Makers, the magazine of the Amateur Cinema League.

"Whereas the wiring of a theater for sound and talking pictures is an expensive task and it takes many months to secure an installation, talking movie machines for amateurs have been made available for immediate delivery which are the essence of simplicity and inexpensiveness, and many citizens will have them in their own homes long before their local movie houses are wired," it was stated. "Thus the amateur movie movement, which started so long after its professional forerunner, now promises to preempt the pioneer role."

It was also declared that a demonstration recently made showed that the synchronization of home talkie equipment seemed not only as good but actually somewhat superior to that of the big theaters. "Together with the carelessness of theater projection frequently observed, this is possibly accounted for by the fact that light and sound waves travel at different rates of speed, a variation which is slight in the small distances involved, but nevertheless distinctly appreciable, especially in the greatly magnified close-ups, to those in distant parts of large auditoriums. Also in order that the talking be audible in all parts of a large theater the volume must be increased, with proportionate distortion and loss of quality in reproduction. In the home it is possible to use normal volume, so that the tone is perfect.

"Programs of synchronized films and records for the home machines are now available, having been made especially for this purpose by the very finest of professional methods, and starring famous personalities and organizations of the theatrical and musical world. Thus the amateur talkie exhibitor is assured short subject programs of equal quality to those of the theatre world."—Amateur Cinema League.

Amateur Movie Clubs

The last year has seen the number of organized amateur motion picture producing clubs increase from ten to 125 and eighty amateur photoplays have so far been completed by these groups. In this growth is seen the flowering of a community motion picture movement analogous to the national development of little theatres for the spoken drama, which has been such an important factor in the recent history of the stage. It is the expressed hope of these amateur movie makers that from their experimental efforts, conducted without reference to the box office, will come major advances in the art of the motion picture.

"This year has been one of comprehensive experiment for these producing groups," it is stated. "Almost every photoplay form has been tried, and some of the efforts have been so ambitious as to involve the cooperation of military and naval forces, railroads and, in some cases whole towns and cities. In several instances these clubs have become important civic institutions and have made amateur movies serve educational, social service and recreational purposes.

"Public screenings of amateur productions have been held generally. The box office receipts, in some cases, have been turned over to charity and in others have been devoted to the purchase of further producing equipment. Not only have these public screenings demonstrated solid public interest in amateur photoplays, but

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they have also shown that greater efforts obtain adequate support."

An interesting aspect of the amateur movie club development is said to be its growth in colleges. It is also reported to have become strongly rooted abroad where there are now more than thirty clubs. Local organizations in England have now been linked together by the National Amateur Cinematographers Association, an organization similar to the Amateur Cinema League in the United States.

—Amateur Cinema League.

The Rolle-Flex Camera

The sweetest, prettiest little camera that ever appeared to charm the eye and serve the user is now offered the trade and the photographer by that enterprising firm Burleigh Brooks. In the above diagram A is the lever to be pressed for opening the focussing hood; B, the back panel hinged as shown; C, the spool that takes up the film; D, the red window showing the number of film exposed; E, the pressure plate which secures free winding and flatness of the film; F, the tripod bushing; G, latch which locks back panel; H, lever which on being pressed

shoots out the empty spool; I, the Zeiss-Tessar lens; K, Compur shutter; L, Heidoscop f 3.1 finding lens which gives enormous illumination and finest of definition thus rendering focussing easy and rapid; M, Reflex Mirror; N, ground glass; O, metal mirror with lever to enable you to focus and level at eye height; P, magnifier to make almost microscopic focusing possible.

These are the details but only the actual holding of and working with the tiny instrument can convey a sense of its completeness and efficiency. The size overall is only 5x4x3 inches and the total weight 22 ounces. Unbelievable but true. We vouch for every statement for we had the privilege of handling the first one to come overseas.

Making Leader Strips

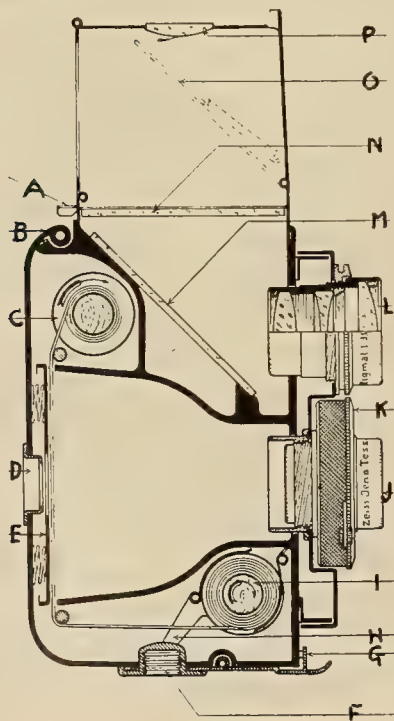
Some movie makers prefer to have opaque leader strips on their film; others prefer a blank, or transparent leader strip. For all ordinary purposes, the strips which are spliced on to processed film at the processing station serve the purpose admirably.

If longer leader strips than this are desired, however, these may be made from strips of film inadvertently spooled during exposure. These strips of film should be soaked for a few minutes in hot water. This softens the emulsion, most of which may then be removed by simply drawing the film between the thumb and forefinger or by scraping the emulsion with the thumb nail or a blunt knife. If some of the emulsion still adheres to the film base after this operation, it may be easily brushed off with a stiff brush—a nail brush will do.

After the emulsion has been removed, carefully wipe the water off the strip with a soft towel and hang it up to dry. This requires but a few seconds.

If an opaque strip is desired the emulsion should not be scraped from the film base, but the emulsion side of the film should be painted with a strong solution of any black dye such as is used in dyeing wool cloth, and which may be obtained in drug stores.

—Cine Kodak News.





Association News

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GEORGE D. STAFFORD, Chicago, Illinois, *2nd Vice-President*
J. W. SCOTT, 205 W. Fayette St., Baltimore, Md., *Treasurer*
L. C. VINSON, 2258 Euclid Ave., Cleveland, O., *General Secretary*
W. E. DOBES, Buick Motor Co., Flint, Mich., *Chairman Com. Section*
NELSON L. BULKLEY, 855 W. 5th Ave., Columbus, Ohio
Chairman N. P. E. C.

News of the Convention

The officers elected were as follows: Charles Aylett of Toronto, president; D. D. Spellman of Detroit, vice-president; George Stafford of Chicago, second vice-president; James Scott of Baltimore, treasurer; Wallace E. Dobbs of Flint, chairman of the Commercial Section; James M. Caufield of Louisville, vice chairman; Nelson Bulkley of Columbus, chairman and James E. Reedy of Pako, Minneapolis, secretary of the Manufacturers' Bureau. General Secretary L. C. Vinson continues in office as a foregone conclusion and a pleasant aftermath. So all things are well with the Association and the good ship is assured of being steered for another year in a safe course.

The retiring president, John R. Snow, was not eased into oblivion with a swan song but retired to the general membership where he shall be no less useful and that retirement, if it may be so called, was not swansonglike but heroic. Men and women rose to their feet when Paul True presented a token from the association to its well beloved. John is not so much of a speaker and not much was required. There was a richness of feeling on both sides that did better than words.

The attendance by classes is given by the Manufacturers' Bureau as follows: Active, 495; Employes 146; Manufacturers and Dealers, 256; Guests, 189.

P. I. P. A. President George Derbfuss, Gabe Moulin and Mrs. Moulin and G. Ed Williams were among the Californians who proved it is no further from the west coast to the east than from the east coast to the west.

The ladies under the strict chaperonage of Mrs. Harry Wills visited Rochester and

the private gardens of George Eastman, the while their men folk without any chaperon whatever, toured Kodak Park.

The Ladies' Auxiliary for the ensuing years consists of Chairman Mrs. Harry Wills, Treasurer Miss Esther Long, Secretary Mrs. F. A. Free.

To the many photographers who gladdened our hearts with their cordial greetings, to the manufacturers and dealers who met us with a warm hand clasp and a cheery smile, to the officers who made us feel we were part of the affair and to all who made it plain that east and west can meet and not be twain and sincere thanks of Camera Craft.

Miss Reed, personally, greets those who asked after her and looks forward to proving she is as well and sassier than ever when the next convention brings her to the gathering of the clans.

And more news and further deduction when we have recovered from the trip and have had time to pull our wits together.

Commercial School

Time is rapidly approaching for the opening of the Annual Summer School of the P. A. of A. at Winona Lake.

The Commercial School opens Monday, July 8th and indications are that Director Howson will have a fine class of students.

The Commercial School this year offers unequaled opportunity for personal instruction by a corps of teachers and lecturers composed of some of the men at the top of the photographic profession.

Included in this list of instructors are C. W. Howson, Director of the Commercial School, who is known as one of the foremost color experts in this country.

Assisting him as instructors are Mr.

CAMERA CRAFT

Charles Vance who is in charge of the United States Army School of Photography, covering both ground work and aerial photography, at Rantoul Field, Ill. Also Mr. V. P. Hollis who has charge of the Photographic Department of the University of Minnesota. In addition to being an exceptionally capable all around photographer, Mr. Hollis is an expert on microscopic work.

As special lecturers, the School will have the assistance of such well known experts as:

Charles D. Kaufmann, Kaufmann & Fabry Co., Chicago, Ill. "Business" and "Making Money in a Commercial Studio."

Charles Kanarian, illustrative photographer New York City "Fashion Photography" and "Photographic Illustrations."

Howard Webster, Webster Bros., Chicago, "Catalogue Work" and "Overhead Photography."

Perry Mahaffey, Pennsylvania Railroad Company, Pittsburg, "Press and News Photography."

L. Meller, Bausch & Lomb Optical Co., Rochester, "Photographic Lens and Optics."

LeVern T. Ryder, Barber-Colman Co., Rockford, Ill., "Photographing Machinery"

N. W. Von Holdt, Chicago, Ill., "Advertising Composition."

Mr. Matthews, Rochester N. Y., "The Laws of Physics and Photographic Chemistry."

C. W. Howson, Minneapolis, Minn., "Color Photography."

Portrait School

Registrations are pouring in for the Portrait School and the indications are that Director Will Towles is going to have one of the finest classes that the Portrait School has known in its seven years history.

The Trustees have made special provision so that the students this year will have the benefit of more intimate and personal instruction than ever before.

The attendance has been materially limited so that the individual classes will be smaller than in previous years.

Word has just been received from Mr. C. W. Howson that he has secured to as-

sist him as instructor in the Commercial School, Mr. Charles Vance who has charge of the United States Government School of Photography at Rantoul Field, Rantoul, Ill. The Government keeps about 250 army men there for instruction in ground and aerial photography.

In addition, he will also have helping him Mr. V. P. Hollis who has charge of the Photographic Department of the University of Minnesota.

Both Mr. Hollis and Mr. Vance will be at the School for the full term of four weeks.

Mr. Howson has arranged a curriculum so that there will not be more than twelve students in one class. This means that all students will have what will practically amount to personal instruction.

There is still room for a few more students. Registrations should be sent immediately to L. C. Vinson, General Secretary, 2258 Euclid Ave., Cleveland, Ohio. The Commercial Course starts July 8th and ends August 3rd.

A valuable textbook on Commercial Photography will be compiled at and for the school, a copy of which will be given to each entrant for the course. Director C. W. Howson has worked out a unique plan by which this volume is to be compiled by the teachers and students and the text will be evolved from the actual problems and experiences as they accrue in the course of the work. After each lecture every student will be required to write the questions applying to the subject covered, these will be assorted and arranged and thereafter answered by the instructors. Thus all the important facts relating to commercial work and theory will be simply explained. The immediate connection of the text with the practical experience must impress both on the minds.

Be it remembered that the Commercial Course opens July 8th and runs for a month. This notice coming to us after we had gone to press with the July issue is too late as advance notice but we print it to show the profession what the association is doing for them, and to the chance lay reader what professionals must do to qualify in public service.



Master Photo Finishers of America

Fred Mayer, President.....Box 762, Portland, Ore.
 A. J. Cunningham, Vice-President.....102 Liberty St., Utica, N. Y.
 Fred B. Fountain, Treasurer.....435 Main St., Middletown, Conn.
 Guy A. Bingham, Executive Manager.....Box 1020, Rockford, Ill.

Territorial Vice-Presidents

South-Western States: W. F. Honnen, Box 116.809 So. Flower St., L. A., Calif.
 North-Western States: Claude Palmer.....215 Sweetland Bldg., Portland, Ore.
 Mid-Western States: E. V. Wilcox.....Scotland, S. D.
 North-Central States: John H. Seamans.....7052 Jeffrey Ave., Chicago, Ill.
 Central States: Wm. Burton.....216 N. Kirkwood Rd., Kirkwood, Mo.
 South-Central States: John H. Hammond.....Box 650, Meridian, Miss.
 South-Eastern States: Elon C. Robison.....115 Third St., N., St. Petersburg, Fla.
 Great Lakes States: R. J. Wilkinson.....125 Michigan Ave., Jackson, Mich.
 Dominion of Canada: S. C. Atkinson.....1924 Rose St., Regina, Sask. Can.
 Central Coast States: Walter W. Hicks.....3825 Georgia Ave., Washington, D. C.
 New Jersey—New York City: Jacob Brandfon.....146 Greenpoint Ave., Brooklyn, N. Y.
 New England States: Cedric G. Chase.....53 Moody St., Waltham, Mass.
 Mid-Eastern States: M. J. Koch.....535 Penn Ave., Pittsburgh, Pa.

Newspaper Photo Contests

Apart from the good it should do the profession of the Finisher, we sense a great good to the public from the stimulus to a more intense enjoyment of the contiguous scenery, the search for beauty spots, and the making of pictures which may be enjoyed again and again.

The greatest appeal should, however, be to the commercial bodies in every city, town and hamlet whose functions are mainly to call attention to the desirability of their respective places and this function is exercised in the main by advertising the beauties of their buildings, parks and scenery.

Consider then how the newspapers may be benefactors of the communities from which they derive their readers and advertisers, when they carry a photographic contest that sends the citizens out in the search for the best viewpoints which shall be printed later for all to read about and see.

The proposition is so reactively good that the chambers of commerce, real estate boards, tourist leagues, and so forth should kiss the newspapers which so plays into their hands.

And the papers should pass that kiss to the suggestor of a plan which puts them so solidly in accord with the leading citizens of their location.

The public at large will enjoy the contest while engaging in it and get a deal of pleasure from the pictures they were induced to make in after time.

Wherever such a contest is carried on we should think it wise for the Photo Finisher to hook his advertising to the

event and where several Finishers get together they can contract for worth while space and make a really eye-catching spread.

The local dealers should cooperate with timely slogans and catch phrases and so an entire industry may be induced to the making of one great effort. From such a concerted campaign the profits to all cannot be estimated within fifty per cent of the right in advance but we are bold to assert it will prove fifty per cent greater than the most sanguine prognostication.

Who is to start such a thing? You. Each Photo Finisher himself a committee of one to impress the commercial organizations, to enlist the fellow professionals, and finally to see the newspapers with the entirety ready to present and consummate.

We do not know who conceived the idea. We imagine it was Guy Bingham. Whoever it was here is our hand and whether it was Guy or not, to him our congratulations for having presented it to us so concretely and attractively.

Who says the National Association is not worth a hundred times what it costs and that locals can function for themselves? Trot him out and ask him if he could think out a thing as big as this, or thinking it out, whether he could get it before even his own townsmen.

This is something big, something profitable, something for the general good. Don't let your district be a sleeper and pass up real money in your pocket, real good to your community, inestimable profit to the individual amateur photographer. Get busy. Do something for the craft. Do something for yourself. Now.



Pacific International Photographers' Association

Embracing Alaska, Alberta, Arizona, British Columbia, California, Hawaiian Is., Idaho, Montana, Nevada, Oregon, Utah, Washington.

President: George W. Derbfuss.....129 Twelfth St., Oakland, Calif.
 Vice President: Ralph Young.....419 Sutter St., San Francisco, Calif.
 Secretary: Claude F. Palmer.....215 Swetland Bldg., Portland, Ore.
 Treasurer: S. Walters.....Bushnell Studio, Seattle, Wash.

CONVENTION AT SAN FRANCISCO August 28th, 29th, 30th, 1929



Charles Kaufmann

Last Minute Stuff

Our convention is just around the corner, figuratively speaking. A few weeks and the opening shall be here. Every officer, every committee has been working to capacity and their efforts shall be left to your judgment. It looks bigger day by day, and better.

President Derbfuss and Laurence Morton report that the space is virtually all sold, in fact at the rate of progress it promises to be oversold. Mr. Moulin of the Picture Committee seems jubilant so we may expect much in that line. Miss Ida M. Reed and E. J. McCullagh, the program committee offer a list of attractions that will strike you as an all star cast. The program as given is, of course, only tentative. There may be changes in the order and some of the numbers may be altered and others and more added. But this is the lineup as it stands.

On the opening day the address of welcome and usual ceremonies will be allotted the first hour from 9:45 to 10:45 to be followed without delay by an address on The Advertising Fund, what it has done, is doing, is going to do for you where you live and work, and best of all what you can do to divert the best and most of what it offers to your own business. In a word, how to hook the millions of dollars expended to your purposes. At noon the speaker, Charles Kaufmann, will be the speaker at the San Francisco Ad Club. Mr. Kaufmann needs no introduction to the western photographers. He is one of the members of Fabbry and Kaufmann of Chicago, probably the largest commercial concern in the world. Personally everyone likes him, officially he is a man who knows his subject and how to put his stuff across.

A business talk will follow by an authority not yet selected and then Harry Elton past master of panchromatics and the Eastman Kodak Company's special Pan Man will do his stuff. Harry is a favorite everywhere and colors are a simple proposition to him.

The afternoon will close with entertainment. Something light and delightful to top off with and you will want to stay at the end.

In the evening an informal reception.

The second day opens with a business session and the appointment of committees. Mrs. Edris Morrison, of Portland, Oregon, will speak on Reception Work. The fair Edris is a delight just with her presence and those who know say her Reception technique is perfect.

Gabriel Moulin who hasn't an enemy in the world and makes a friend of the most casual contactant, the man who

made commercial photography a great and highly respected business fills the morning with a talk on Illustrative Photography and kindred matters.

After lunch National President Charles Aylett will give us an hour and a half of instruction and demonstration. Mr. Aylett, Charlie to his friends, has a way of his own in portraiture and he has no secrets. This is a courtesy number which we appreciate for its own sake and the spirit that it bespeaks.

Now we have Harry Johnson of the Agfa Ansco Corporation. A charming young man who knows Color Plates as one who teethed on them. He will tell how to work with them, what markets there be for their exploitation, and show the way.

Entertainment will close the actual day. In the evening the Portrait, Commercial, and Photo Finishing groups will hold their respective dinners and the three lines of effort will meet about the festal board and carry on as may be. Believe it or not these get-together affairs are as much a part of the usefulness of conventions as any.

The last day begins with a business meeting followed immediately by a talk on "What Headwork Has Done for Photo Finishing." Dave Merriam is one of the Pako triumvirate. Find me a man or woman who doesn't love every member of the Pako gang and I'll show you a constitutional grouch. Dave knows all about finishing and finishers and maybe if he likes us he will sing a song to vary his program. Fred Mayer, National president of the Master Photo Finishers, will introduce him. You know Fred. That's the worst we can say of him.

In the afternoon Charles Kaufmann will speak on Illustrative Photography. If he didn't know all about it he wouldn't attempt to tell us. We want to go on record as wanting to be shown. He is one of the biggest commercial men in the world but we didn't know he was an illustrative sharp. We'll be watching you, Charles.

The last attraction will be Philip Newberg and his Fashion Show. When you are told that Phil's exhibit at the National was a star feature and that his portraiture is recognized as high art without

freakishness, you will know he gets his effects without outraging the laws of art and man just to create a sensation. And he is a charming speaker. The fashion show will exhibit an aggregation of feminine pulcritude that will shame Atlantic City or Neptune Beach. Beauty galore and all to the purpose of photography.

A business session closes the convention proper and in the evening, equally proper, the banquet. Wear your white shirts and show them with your leotod vests and birdie coats or come as you are with any old coat and vest you have. You are the thing wanted. This is the final foregather-ing.

The Manufacturers' Hall will remain open every day from 9 to 6 and everything assures a show worth coming across the continent to see. And this year everything except the talks and demonstrations is free as air to the public. There will be Service Bureaus presided over by Mrs. Beulah Ross, covering Retouching, and Avenir Le Heart on Coloring Photographs. You will be welcomed in each of them and your problems are awaited for solution.

And that covers the show. A show, a university in photography, a fair where the latest, best, in equipment and supplies shall be exhibited, and a time and place to meet the old friends, make new friends, and learn to be glad you are a photographer.

This epic should be incomplete without credit due Frederick Weddleton, the publicity manager of the Convention. Publicity and general manager were better for he has handled the irksome and wearing details that hitherto have devolved on members who had to neglect their own affairs or overwork to put so large a function through.

A GREETING

From every member of the

P. I. P. A.

to every other member. Let us

meet at

THE CONVENTION



Ye Editor Retaileth Neues of Ye Profession and in Quaint Italics Titillateth Ye Sphynx with Hys Quill

Mrs. H. L. Justus

The charm of a gracious woman brings cheer like sunlight to a busy office. Mrs. H. L. Justus of Taft, California visited us the other day bringing the regards of her husband whom she had left to mind the developing and fixing, the sittings and receptionings and every one of us were the happier for her coming. If we didn't miss H. L. it was because his better half made us forgetful, but it would be fine to see him, too. At the convention brother J. Sure. At the convention.

Frank J. Hall

Frank is President of the Newark Camera Club and his picture in the Ground Glass pleased us mightily. We had no idea he was striving to reach the goal we achieved years ago. We are frankly bald and if he were to comb his hair pompadour he should be almost,—well not quite as majestically browed. Never mind Frank, you and I don't use our hair to think with.

Louis F. Bucher

If Louis could hear the various pronunciations of his name we heard on our peregrinations he might be highly edified or aggravated. Honestly, we began to doubt as to whether or not we knew which was correct. Bootcher? Booker? Butcher? Bouchair? Busher? And one with a Yiddish ch like nothing that can be put on paper.

Van Oosting Call Again

To our extreme regret we were away when R. L. called at the office. Had we an inkling of his being in our midst or hereabouts we should have stuck to the desk. The opportunity has never been given us to meet Van in our own environment and we crave the advantage. Come again soon and let us know in advance. You will find us in and awaiting you.

George F. Clifton

Erstwhile President of the Los Angeles Commercial Photographers, always an artist as well as a craftsman, pleasant to meet and good to know, we were glad to see George F. Clifton and enjoyed the color-plates he showed us. He has a process of his own and at the risk of anticipating the public announcement we will tell the world it is a good one.

The D. Perry Evanses

Once upon a time Mr. and Mrs. D. Perry Evans, of Portland, Oregon, decided to build them a new home and having made their first million determined it should be worthy of a photographer: reared in edifice on the cliffs of that wonderful Sound. Eighteen rooms no less. It was a great and glorious feeling to wander hand in hand through those marble halls, look out of the plate glass windows and see Nature in her most picturesque aspects. But! Make it two butts. Eighteen rooms is a great number and two busy people who spend their happiest hours in the studio cannot get eighteen rooms worth of pleasure out of such a mansion for long. It was being maintained for the servants. That house was sold, to advantage, and the D. Perry Evanses are building, or by this time have built, a nine room house with the best and latest and find they can see as much out of the windows, enjoy life as well and find plenty of space to live after business hours in this ample half portion of too much.

Mrs. Edriss Morrison

Portland must be less bright and cheerful with Mrs. Morrison elsewhere and San Francisco, Los Angeles, and way ports are enhanced by her presence. We look forward to seeing Mr. and Mrs. Morrison individually and collectively at the convention.

Nelson C. Hawks Passes

With peculiarly deep sorrow we record the death of Nelson Crocker Hawks. A man ripe in years, he was 89, and rich in glory, he has indelibly engraved his name on two great arts. In early life he had been in the way of type-founding and is the father of the modern point system. An ardent amateur photographer he went into the photographic business and with the characteristic pioneer spirit still active he perfected a Kallotype emulsion which was marketed under the name of Polychrome Paper. It has a universal sale. Nelson Hawks was a man of infinite kindness and found his greatest pleasures in acts of helpfulness. Age slowed his motions but could not lessen his beneficence. We knew him long and intimately, to our good. The loss his family suffer in intensity the world must bear in numbers. God left him with us four and one-half scores of years to bless the earth.

J. H. Becker Progresses

It is always good to hear of the advancement of our old friends. The Photo Shop of Milwaukee under the able proprietorship of J. H. Becker is putting on a new front. Big electric signs, a keen working antenna on roof bringing in the good things on the air and a complete and fresh stock of cameras and supplies inside to supply Milwaukee's most discriminating buyers. Congratulations and good fortune to you friend Becker.

The Passing of Joseph Hammele

It is with deep regret that we must announce the death of Joseph Hammele, for 2 years connected with Bausch and Lomb and at the end director of sales and departmental manager. He was beloved by his fellows and highly respected in the business world. Sadly enough the milestones of earth's progress must be aching voids as well as glorious achievements.

Los Angeles Commercial Photographers' Association

The Commercial Photographers' Association of Los Angeles, at their regular monthly meeting in June, (always the third Thursday in the month) elected the following officers:—

Fred H. SkinnerPresident
A. BergmanSecretary & Treasurer
Arthur LittleFirst Vice-President
George F. CliftonSecond Vice-President

The outgoing officers were complimented on their good work during their term of office. Much constructive work was accomplished during that period and a number of new members were added to our Roll.

The prints sent to the National Convention were evidently well thought of as we received several plaques and blue ribbons.

We expect to have our exhibit at the P. I. P. A. Convention at San Francisco in August.

A good showing of commercial photographers was made at the State Building, Exposition Park during April and May. Records kept of attendance show that they were viewed by many thousands of people during that time. Invitations were sent out by our members to their respective customers, to visit the exhibition.

Harold C. Amos

The erstwhile president of the Newark Camera Club has tried to get as far from the maddening throng of Newarkians as earth permits. He is Head Master at the Brent School, Baguio, Mountain Province, Philippine Islands. That is not far enough for the hearts of his friends will find him at the uttermost corners. Not enough for him, though. You fellows that love Harold can make his exile pleasanter by writing him. Tell him the camera gossip in your part of the country and send a cheering word now and then. The Philippines are lovely. Nature has been lavish in scenery there but home is sweeter and dearer when we are far from it and letters from home are wonderful cheerers.

Don't forget the address. It is Brent School, Baguio, Philippine Islands.



PHOTOGRAPHIC DIGEST

Edited by H. D'ARCY POWER, M. D., F. R. P. S.

Amidol Developers in Great Varieties

Formula for the Hard Bath

Solution A.	15 c.c.s.....	3 ozs.
Solution B.	5 c.c.s.....	1 oz.
Solution C.	10 c.c.s.....	2 ozs.
Water	70 c.c.s.....	14 ozs.
Amidol	0.5 gms.....	44 grs.

The above quantity of amidol is usually sufficient to correct errors of exposure exceeding four or five times the normal. However, with still greater over-exposures or with certain plates that do not readily give density, it may be advantageous to employ double the amount of amidol. At temperatures exceeding 68 degs. F., the amount of solution B is doubled.

Formula for the Soft Bath

Solution A.	50 c.c.s.....	2 ozs.
Solution B.	1 c.c.	20 minims
Solution C.	1 c.c.	20 minims
Water to make	360 c.c.s.....	14½ ozs.
Amidol	0.5 gms.....	9-10 grs.

This quantity of the soft-working bath is divided into three equal portions. Each portion is thrown away after being used for two or three half-plates, or a proportionate number of plates of different size. The object of this is to ensure that the developer is full strength. With much under-exposed plates the quantity of solution A may be increased by one-half.

It is not necessary to weigh the amidol: it is good enough to measure it roughly with a mustard spoon, pared so as to hold half a grain of amidol powder.

The principal of the method is to begin development in the soft-working bath, unless the plate is known before hand to have been over-exposed.

If the image flashes up and veils all over, transfer the plate to the "hard" bath. When the negative seems to have gained a certain degree of contrast in this bath, it is put back into the "soft" bath

for completion of development. In this way incorrectly exposed negatives can be saved, and the contrast made suitable to the gradation of the intended printing paper.

Development should be continued far enough to compensate for the appreciable reduction of density which occurs in the fixing bath.

Slow Development

This developer is used in tanks for the development of negatives in batches. This method is considered to give the best results with negatives that have been given rather short exposures. The solution must be freshly made up just before use:—

Solution A.	15 c.c.s.....	2½ drms.
Solution B.	10 c.c.s.....	100 minims
Solution C.	1 c.c.	10 minims
Water to make	1,000 c.c.s.....	20 ozs.
Amidol	1 gm.	9 grs.

Certain plates require a greater proportion of bromide, amounting sometimes to three times the amount specified. The normal time of development is, on the average, about forty-five minutes; development requires to be fully carried out.

Desensitisation

Safranine and Basic Scarlet desensitisers are not suitable for use with plates intended for development with acid amidol. Instead, the plates may either be plunged before development into a 1 per cent solution of picric acid, or the water in the developing formula may be replaced by an equal volume of this solution—the former is preferable. After two minutes' treatment development is carried out by a bright safelight, using, for example, a 10 c. p. filament bulb behind two Rubra red papers.

Papers and Lantern Plates

For the development of black-tone papers and lantern plates the following developer is recommended:—

Solution A.	15 c.c.s.....	3¾ ozs.
Solution B.	8 c.c.s.....	2 ozs.
Solution C.	1 c.c.	¼ oz.
Water	80 c.c.s.....	20 ozs.
Amidol	0.5 gms.....	55 grs.

In winter the amount of solution B may be reduced—by as much as 50 per cent, if necessary—if it is found that the solution acts too slowly.

Developer for Bromoil

The following developer does not affect the gelatine. It gives soft prints, that ink up readily:—

Solution A.	25 c.c.s.....	½ oz.
Solution B.	5 c.c.s.....	50 minims
Solution C.	2 c.c.s.....	20 minims
Water to make	350 c.c.s.....	7 ozs.
Amidol	0.5 gm.	4 grs.

Development Under Tropical Conditions

During summer weather in temperate climates frilling and melting of the emulsion are prevented by adding to the developer a substance, such as chrome alum, having the property of tanning gelatine. The following formula is very suitable for this purpose:—

Solution A.	15 c.c.s.....	2½ drms.
Chrome alum soln. (10%)	5 c.c.s.....	50 minims
Water	100 c.c.s.....	20 ozs.
Amidol	0.5 gm.	45 grs.

The chrome alum solution is made by dissolving the solid in warm water.

In tropical lands, where the temperature of the baths sometimes exceeds 86 degs. F., it is preferable to use the following formula, recommended by M. R. Pomot:—

Solution A.	20 c.c.s.....	4 ozs.
Chrome alum soln. (10%) ..	25 c.c.s.....	5 ozs.
Water	55 c.c.s.....	11 ozs.
Amidol	0.5 gm.	45 grs.

If occasion arises, bromide may be added to either of these solutions.

It may be added finally that I have found it possible to prevent excessive swelling of the gelatine entirely, by immersing the plate, before development, in a 1 per cent solution of chrome alum for five minutes. Development may then be carried out by the two-bath method, using the acid amidol developers of the composition indicated. This procedure has been discounted by various writers, but I can as-

sert that I have never discovered the slightest disadvantage resulting from the preliminary tanning of the gelatine.

Fixing

All varieties of fixing solutions answer excellently, if the plate is well rinsed on removal from the developer. The following bath keeps well, and does not colour the gelatine:—

Sodium hyposulphite	250 gms.....	5 ozs.
Soda bisulphite lye		

(Soln. B)	50 c.c.s.....	1 oz.
Water to make	1,000 c.c.s.....	20 ozs.

If it is desired to tan the gelatine of negatives which have not been hardened in one of the special baths, 75-100 c.c.s. of chrome alum solution, of 10 per cent strength, are added to the above fixing bath. For prints upon paper 40 c.c.s. only of chrome alum solution should be used. Negatives and prints should remain for about fifteen minutes in this chrome alum fixer.

General Recommendations

So long as plates are not greatly over-exposed, the treatment with soft-working developer is often advantageous, it being assumed that the action is well carried through. The resulting negatives should be printed on some such paper as a chloro-bromide variety, giving rich prints from thin negatives.

Amidol is a very energetic reducer, giving the best results with correctly-exposed negatives. The method advocated certainly allows a certain scope for correction of over-exposures; but when the excess of exposure is considerable it is definitely preferable to make use of such a developer as pyrocatechin or glycin.

Amidol is sensitive to low temperature. Below 60 degs. F. it works slowly and gives thin negatives. In winter it is therefore necessary to avoid an excessively low temperature in the working rooms.

Finally, the frequent use of amidol developers stains the fingers. To avoid this disfigurement keep on the working bench a vessel containing a dilute solution of sodium hypochlorite. (This is most readily obtainable in the form of the commercial antiseptic solution, "Milton.")—Formulae for solutions will appear in next issue.



THE AMATEUR AND HIS TROUBLES



Conducted by SIGISMUND BLUMANN

Green Tones

It is generally known that most sepia toned gaslight or bromide papers may be green toned by simply putting the sepia print through a blue toning bath. For instance, let us suppose that you have bleached a print in the usual Ferricyanide bath and have redeveloped it in the Sulphide solution, and that it has been thoroughly washed all you need do is tone it to the desired green in the following Blue Toner:

Potassium ferricyanide	50 grains
Nitric acid (C. P.)	20 drops
Ferric ammonium citrate	20 grains
Water	10 ounces

Turnbulls or Prussian Blue as it is variously known will be deposited on the brown image making green. The same bath may be used to transform a black and white print into a blue print by simple immersion. But why should any one desire to make a blue silver print when the ordinary blueprint sensitizer is so cheaply and simply compounded and all that is needed for development is plain water?

Retouching With Dyes

Graphite is no longer the only, nor even the best, retouching medium. If you desire to hold back certain parts of the negative just take the nearest bottle of red ink and put a few drops into a teaspoonful of water. With a fine camels hair brush paint the parts to be restrained. Use a very dilute color and remember it is better to go over and over the part again and again than to put so dense a tint on that the print will show it. Some retouchers prefer to work with a dye made to match the negative deposit. Water soluble Negrosine with the addition of a very little soluble ink blue dye or for a pyro developed negative some acid yellow instead will be found to make a fair match. Use all dyes with moderation.

Toughening a Negative

It is no longer fashionable to varnish negatives. Soak your plate or film in a five percent solution of glycerine and then in a five percent solution of formaldehyde and when dry you will find the gelatine so toughened, yet flexible that it is unlikely to scratch with any reasonable use. I make assurance doubly sure by rubbing both sides with a paraffine glaze made by dissolving twenty grains of paraffine wax in four ounces of cleaners naphtha. It is essential that a clean, soft rag be used and that the surface be rubbed till it looks perfectly clean.

Intensifying a Bromide Print

While it is unprofitable to reduce an overexposed bromide print, it being so much easier to make another, it is worth the trouble to intensify one because the process is no more arduous than brown toning and gives a beautifully warm to red print, besides. The Workroom Handbook or any reliable formulary will give you the recipe for a Uranium Print Toner. Use that and the print will be toned and intensified in one operation.

Tinting Paper Stock

It is sometimes found impossible to obtain in the open market just that tint of buff paper which the photographer desires. Let this not discourage him. The finished print soaked in weak coffee or tea infusion or in a weak basic brown dye may give exactly what is desired. The silver image will in nowise be affected.

To Blacken Brass

Immerse the metal in the following solution but know that any soldering is likely to be attacked:

Copper carbonate	190 grains
Ammonia (stronger)	95 minims
Water	8 ounces

The brass must be chemically clean and with the surface buffed if the results are to be fine. When sufficiently black-

ened all that is required is a coat of cold lacquer.

An even simpler method is to boil the cleaned metal in a moderate solution of potassium sulphide, better known as liver of sulphur, till the desired density of color is obtained.

Is Amidol More Expensive?

When one considers the ease with which Amidol solutions are prepared, that there is no carbonate or soda other than sulphite used (unless one adds a small amount of bisulphite) and that the quality of the deposit is superior, it would seem that the cost element should not enter. Still that point has been raised and it should be known that gallon for gallon of solution the Amidol developer should cost no more and perhaps does cost less than our old friend M. Q. That Amidol does not keep in solution is against it but between us, as friends, let me assure you a long kept developer is not the best to use anyway.

Fresh Hypo Not Good

Hypo freshly mixed has been known to cause fading or regression, as it is called by the manufacturers. It is well to dissolve your hypo twenty-four hours before using. Should you desire to add a hardening solution, that may be done shortly before using. The potassium alum and acetic acid solution is best for prints and the chrome alum hardener for negatives, in our opinion.


Making An Enlargement Album









Make your collection of enlargements to one standard size. Mount it on the well known Holliston Photo Cloth allowing about two inches extra length at the end by which you shall bind the lot, presently. Turn the extra length over on itself for double thickness and when dry punch the proper holes. Holliston Mills Photo Cloth needs no paste. Just place the print while wet over the cloth, having passed the cloth rapidly through a tray of water, and squeeze or press between blotter or cloths.

SALON WEEK
IS COMING

CLUB NOTES

EVERYPRINT
A WINNER



FORTHCOMING EXHIBITIONS

September 2nd to 7th, 1929. Ninth Annual International Salon New Westminster. D. E. Mackenzie, Hart Block, New Westminster, B. C., Canada, Secretary. Closing date, August 17th.

September 15th to October 15th, 1929. Pacific International Salon of Photographic Art. Portland, Oregon, from September 15th to 30th, and Eugene, Oregon from October 5th to 15th. Albert Jourdan, Chairman of the Salon Committee, 407 Morrison Street, Portland, Oregon. Closing date, September 1st.

October 5th to 20th, 1929. Twenty Fourth Annual Salon of the Photo Club de Paris, France. M. E. Cousin, Secretary, 51 Rue de Clichy, Paris 9e, France. Closing date, September 1st.

December 21st, 1929 to January 25th, 1930. The Scottish Photographic Federation. 22nd Annual National Salon. Robert Marshall, Hon. Salon Sec. 69 Evington Street, Glasgow C. 4, Scotland.

Rochester International Salon

It is a quite natural and human feeling for those interested in existing salon groups to bemoan the number of exhibitions and foresee disaster to their own as the numbers increase and competition, so to speak, threatens to overwhelm.

The premise is wrong, the deduction per-

nicious. The more Salons of real merit and good management, the greater the advance of pictorial photography. I feel it essential to a general appreciation of the finest appreciation of what photography can produce that every large city have a Salon once a year and that the collection of prints, intact and complete, be made to go the rounds of neighboring towns will-

ing to furnish suitable places and proper glazing.

When certain types of men achieve the ephemeral distinction of Salon honors they gather into groups, close themselves against the less glorified and arbitrarily constitute themselves an aristocracy. They are not averse to wanting the common herd to see their work, they rather crave it, and if the crowds do not come they rail against vulgar tastes and common lack of appreciation. Yet they would so hedge about with cold disdain a popular dissemination of artistic appreciation and the ambition to create beautiful pictures that the public can be blamed less for staying away than praised for not intruding in an uncongenial atmosphere.

This sophisticated aristocracy the number of salons can prick and deflate. These many salons can make the love of beautiful photographic pictures an ordinary faculty. Symphony orchestras in every large city have in some such way generalized a love of good music.

And the Rochester group are not only projecting a good thing but seem to be going about it in the right way. A committee has been elected and substantial endowments are being sought to project and maintain a worthy show annually. May the good fortune the cause deserves meet the effort half way.

Victor Rayment was elected chairman of the committee to organize the new Rochester International Salon of Photography. Miss Helen S. Williams is secretary and Walter Meyers is treasurer. Other members are Alexander Leventon, Dr. K. C. D. Hickman, Glenn E. Matthews, Boris Hudadoff, Dr. E. P. Wightman, Donald McMaster and Miss Gertrude R. Herdle, who represents the Memorial Art Gallery.

The committee expects to finance the salon by enlisting members, whose fee will be \$3, and a limited number of patrons at from \$10 to \$25.

Let us all unite in hoping that hundreds will become enlisted members and that the patrons be as numerous. May the success be so great that it form an example to other cities and lead to fifty or more similar institutions all over the land.

In a word may Camera Clubs multiply and the good cause prosper.

Third Salon of Japan

The Third International Salon of Japan held at Tokyo and Osaka was held in the Exhibition Hall of the Tokyo Asahi Building for two weeks from May 1st to 14th and in the Osaka Asahi Hall for one week from May 20th to 27th. The catalog shows our Japanese fellow enthusiasts have given themselves cause for pride and elation for the list of names compares favorably with any salon in any country. We were surprised and regretful that the United Kingdom of Great Britain did not show more numerous. Any exhibition which has no prints from Roberts, Bairstow, Adams, and the dozen other masters lacks grievously. We would commend J. Harold Leighton, Alex. Keighley and the other seven or eight world renowned pictorialists for their assistance in promulgating the spirit of amateur photography in its highest aspects and phases. Our own United States were inadequately represented. Any salon that is honestly run and the intentions of which are for the good of photographic pictorialism should get the utmost support from the highest sources. May the fourth Japanese Salon show an access in this respect from England and America.

Philadelphia Guild

Another Camera Club has awakened to the need of giving its members something real and big of a purely photographic nature. The Photographic Guild of Philadelphia announces a free course in photography. As far as we can gather from the prospectus the courses are open to the public and the only limitations are such as suggest themselves as for the benefit of the students: namely that every entrant must bind himself to attend every lesson. Good work and worthy of being emulated.

Newark Camera Club

The live topic these days is where are we going and when? Side issues naturally arise, such as how much will we get for our property and will we? The enthusiasm runs high. Equipment for the new club house and location that will be close to every member whether he live in Newark, Bound Brook, or Westfield. Away out here in the west our own interest is keen.

NOTES & COMMENTS



Civil Service Examination

The United States Civil Service Commission announces the following open competitive examination: **FILM EDITOR (MOTION PICTURE)**. Applications for film editor (motion picture) must be on file with the Civil Service Commission at Washington, D. C., not later than July 17 to fill a vacancy in the Extension Service, Department of Agriculture, Washington, D. C., and vacancies occurring in positions requiring similar qualification. The entrance salary ranges from \$2,300 to \$2,800 a year. Higher-salaried positions are filled through promotion.

The duties are to prepare and edit educational motion picture scenarios dealing with various phases of agriculture, forestry, farm engineering and other subjects covered by the work of the Department of Agriculture; the direction, assembling, tilting and cutting of films made on the basis of these scenarios or others on like subjects, and, when occasion demands, the operation of a motion picture camera, with special reference to cinematography of insect life.

Competitors will not be required to report for examination at any place, but will be rated on their education, training, and experience, and on a thesis to be filed by the applicant. Full information may be obtained from the United States Civil Service Commission at Washington, D. C., or from the secretary of the United States Civil Service Board of Examiners at the post office or customhouse in any city.

Hirsch and Kaye Bargains

The Annual Bargain List of Hirsch and Kaye, 239 Grant Avenue, San Francisco, California, is out and may be had for the asking. The reliability of the firm is back of every item and the things offered are salable or should not be on the counters. The prices will add to the welcome of the list and we advise our readers to write for their copy.



Albert O. Hansen

Upon the death of O. C. Hansen his brother, a professor at Purdue, immediately assumed complete control and charge of the Bear Film Company plant and in a short time so assimilated the nature of the business and the routine of its functions that it has been moving on with smoothness. In fact the morale of the force of employes has been maintained at its utmost. No job too big for the Bear has been made to hold true and the Golden Bear continues to follow its bright star. To speak personally of personalities, Albert is a handsome fellow and the friends of the late O. C. will recognize the set of that resolute jaw. The Hansens look like the sort that never back up.

Miss Reed Reports

Miss Reed desires the members of the profession to know that the many requests written and wired to her for employes in all branches of the industry are not being filled as promptly as usually because there seem to be more requisitions than individuals to fill them. This speaks well for the prosperity of the craft.



What Flares Can Do

At the Buffalo convention where naturally one might expect the most critical photographers to be assembled the delegates were astounded and pleased beyond their uttermost expectations by the results of a Circuit panoram of some hundreds of delegates taken at night by the light of Marshall flares. A battery of them were arranged as shown in the illustration and the plentitude of exposure and lack of motion will give the reader an idea of the actinic light delivered. As a chemical engineer Marshall has done much for the photographer. He has brought a broad and intense study of the sciences to focus on the highly specialized subject of flash-light for photography.

A New Memo Booklet

Someone in the Agfa Ansco Corporation personnel has written a splendid little book on Memo Finishing at Home. The tiny Memo camera has endeared itself to the hearts of those who enjoy working in the tiny but manipulation of motion picture film in the processes that result in the final print have needed the exploitation they receive in the pamphlet named. The booklet is not only arranged in logical sequences and covers the subjects dealt with in the clearest and most comprehensive way but it is rich in formulæ and methods. To our taste it has the added merit of being couched in good English.

Sharman Camera Works

Steady striving toward giving the best of workmanship and prompt service has again achieved deserved success. The Sharman's long situated at 206 Stevenson Street, San Francisco, California, have been compelled to locate in new quarters at 165 Post Street where they find themselves not only in larger, brighter floor space but on a main thoroughfare in the heart of the business district. The new establishment is equipped with the latest and best machinery and all repair and corrective work in optical and photographic lines shall be taken care of with even better service.

C. E. Lamphere Gets Busy

At the opening of the Grand Canyon Bridge near the site of Lee's Ferry in Arizona our old friend C. E. Lamphere made complete photographic records of the project, the ceremonies, the four governors present, and of the 3000 people present, over half of whom were Navajo and Hopi Indians. He represented the Sunderland Studios, Oakland, California and naively remarked on his return that "If the charge account looks like a swindle-sheet, be so good as to know that Klondike prices prevailed and even the water had to be hauled 135 miles." That is a long way to haul water to put under a bridge C. E. Even the air was so high that a picture taken shows an airplane flying under the bridge.

Now let your imagination carry on.

Bobinchak Alias Bartell Apprehended

Through the courtesy of R. J. Fricke, Secretary of the Rocky Mountain Photo Company of Denver, Colorado, we are informed that S. H. Bobinchak, also known as R. S. Bartell, was arrested in Pittsburgh, Pennsylvania, and will be brought to Denver to be tried for alleged theft. It seems that through the alertness of Joseph F. Werner, Jr., of the Eastman Kodak Stores, Inc., the man was caught and the goods claimed as stolen by the Rocky Mountain Company were recovered. Our readers may recall the warning published in a previous issue of **Camera Craft**, which may or may not have had its share in the apprehension of the accused.

CAMERA CRAFT SERVICE STATION

This department is for service to the Reader and for that purpose offers space for Classified Ads at cost. It serves the dealer proportionately as it serves the reader.

Four cents per word, minimum charge \$1.00 each insertion.

Position Wanted Ads one insertion free.

Regular Merchandising Ads must be placed in Display Space.

Copy for this department must reach us on or before the 15th and in every case be Prepaid.

STUDIOS FOR SALE

Kodak and Picture Framing Store, Southern California, cheap rent, good location; worked-up business; city 14,000; modern equipment. This won't last long. Investigate now. Address G. S., care Camera Craft, 703 Market St., San Francisco.

Studio in down town district. Rent \$100.00. Four year lease. Will sell cheap. Address W. S. C., care Camera Craft, 703 Market St., San Francisco.

Portland, Oregon portrait studio, splendid location, moderate rent. Complete and entirely modern equipment in A1 condition. Business with particularly desirable patronage. Priced low for quick cash sale account leaving state. Address Smith, Jones, Brown, care Eastman Kodak Stores, 345 Washington St., Portland, Oregon.

Studio fully equipped to 8x10, best location in the city. \$1250 cash. Electric Studio, Yakima, Washington.

At a bargain. Good little studio and novelty store, ground floor, good window display. Well advertised and established trade. Best location in city. A wonderful cash buy for some one. The Wiswall Studio, 807 E. Main St., Stockton, Calif.

For Rent—Studio building without equipment, in Monterey, on Carmel Highway. Reasonable rent. Address S. B. W., care Camera Craft, 703 Market St., San Francisco.

Old established Photo Studio, 33,000 negatives, priced low. Address W. K. care Camera Craft, 703 Market Street, San Francisco.

OUTFITS FOR SALE

Memo Camera and case—memoscope projector and case—Memo Positive Printer. List \$89.50, equipment like new, will sell for \$50.00. Address Sunderland Studios, 334 24th St., Oakland, Calif.

Want to exchange the following used articles all in good condition. Open face 7 Jewel Waltham Watch in 25 year case, $3\frac{1}{4} \times 4\frac{1}{4}$ Camera for plates or films with R. R. lens, Imp Flashlight gun, No. 1 Premo Film Developing tank; for a $3\frac{1}{4} \times 4\frac{1}{4}$ Revolving Back Graflex with good lens. Will pay cash difference. But must be a good bargain. J. S. Seufert, 604 N. View St., Aurora, Ill.

Newman & Guardia Special B Box 4x5, Zeiss Protar F:6.3 Newman & Guardia Special Shutter, two plate magazines, equipped with special septums for cut films. Camera in perfect condition \$50.00. Newman & Guardia Baby Sybil Ross express f:4.5, Newman & Guardia special shutter, three double plate holders and film pack adapter, fine leather case, \$75.00. Several other bargains. List on request. Fred H. Doane, 242 Front St., New York City.

Marion Soho Reflex Camera, perfect condition, size $3\frac{1}{4} \times 4\frac{1}{4}$, Zeiss Tessar lens F:4.5 18 cm., carrying case, 2 plate holders, 2 film pack adapters, 6 cut film sheaths, wratten filter K-2 2-inch, sun shade, \$125.00 cash. Inspection or write. Marion Camera, 510 Market St., San Francisco.

R. B. Graflex, $3\frac{1}{4} \times 4\frac{1}{4}$, Tessar f:4.5, cut film magazine, 2 double plate-holders, pack adapter, carrying case, \$85.00. Sent Movie Camera, complete, lightly used, \$20.00. Memo-Film Enlarging-Printer, new cost \$260.00, will sell for \$40.00. Both for \$55.00. F. D. Stoll, 923 S. First, Louisville, Ky.

Graflex $3\frac{1}{4} \times 4\frac{1}{4}$ D-3.5 lens, pack adapter, like new, \$120.00. Kawee F-4.5 $2\frac{1}{4} \times 3\frac{1}{4}$, \$28.00. Kodak Special 6-3 $2\frac{1}{4} \times 3\frac{1}{4}$ \$25.00. All Electric Radio 7

tubes and speaker, 8 Aerial, new \$65.00 ready to play. Radio Foto Shop, 421 12th St., Milwaukee, Wis.

1 set 9 gallon Developing Tanks with formulae and instructions, cost \$96.00—\$25.00 takes them. \$55.00 Printer with numbering device \$25.00. \$58.00 Enlarger \$45.00. 5x7 Kodak 6-3, lens was \$35.00, like new \$25.00. Becker, 421 12th St., Milwaukee, Wis.

Leica Camera, enlarger, developing tank, filter, range finder, panorama head, etc. (Complete outfit) \$150. Cost \$190. Slightly used. H. C. Johnson, 607 Maine Ave., Richmond, California.

5x7 Eastman View Camera (Latest Model 2-D) perfect condition. \$23.50 Bargain Price. Pioneer Sales Co., 117 W. Broadway, Long Beach, Calif.

Auto Graflex $3\frac{1}{4} \times 4\frac{1}{4}$ Kodak f:4.5, $7\frac{1}{2}$ -in. focus, case, pack adapter, cut film magazine, filters, Dallon tank, other accessories optional, can not be told from new, sell for two-thirds original cost. Dr. Maxon, Verona, Illinois.

One Cine Kodak, Model A, with Kodak Anastigmat lens, complete with tripod. O. C. K., care Camera Craft, 703 Market St., San Francisco.

5x7 Premo, every adjustment, double extension, rev. back, Goerz Dagor lens, 1/300 shutter, case, holders, plate tank, perfect, \$36. Ben Graham, 3492 Lancaster Avenue, Philadelphia.

Graflex, long focus 4x5, 8" f 3.5 Cooke lens, roll holder, film pack adapter, 6 film holders, \$135; Kodak Auto focus Enlarger, \$20.00, Sept m. p. Camera, \$27.50, H. G. Frederick, Box 517, Fort Bragg, Calif.

Graflex $3\frac{1}{4} \times 4\frac{1}{4}$ F. 3.5, Model D, \$145 list, used only 4 months \$120.00; 4x5 Revolving Back Telescopic like new, Helier lens F 4.5, \$85.00; \$50.00 Kodak Special, \$25.00; Kawee $2\frac{1}{4} \times 3\frac{1}{4}$ new, \$28.00; Electric Radio \$75.00. Becker Radio & Foto Shop, 421 12th St., Milwaukee, Wis.

8x10 Studio Camera, 13-inch F 3.5 lens, new, \$135.00; 5x7 Home Portrait Korona, 12-inch lens, f 4.5 \$110.00; $9\frac{1}{2}$ Eurynar in Comp. F 6.8, \$35.00; $8\frac{1}{2}$ Ilex 4.5 shutter, new \$40.00. J. H. Freedline, Glenwood, Iowa.

Press Outfit complete. Ica Trix 4x6, Tessar 4.5 lens, new Proxar and Distar lenses, adapter, case, six holders with film Septums, two dozen Pancro cut film. Good condition. To first bidder at \$81.00. C. H. Kiefner, 2115 Second National Bldg., Houston, Tex.

5x7 Press Graflex F 4.5 B. & L Tessar lens with carrying case, all new. Cost \$350.00, will take \$175.00. H. L. Standley, 224 N. Tejon St., Colorado Springs, Colo.

Wollensak Anastigmat Ser. II F 4.5 12-inch regular shutter, \$75.00 cash. Address A. W. care Camera Craft, 703 Market St., San Francisco.

STUDIOS WANTED

A ground floor studio in the southwest, would prefer Kodak and Art store in connection. State full particulars. Address W. P. K., care Camera Craft, 703 Market St., San Francisco.

OUTFITS WANTED

A No. 3 Crown Tripod in new condition. Frank Patterson, Box 721, Medford, Oregon.

Want F 4.5, $7\frac{1}{2}$ inch Carl Zeiss or Cooke lens; trade violin worth price new lens. Warren Transue, 6210 Winans Drive, Hollywood, California.

Please Mention Camera Craft when Corresponding with Advertisers

CLASSIFIED ADS—CONTINUED

POSITIONS WANTED

Proficient expert retoucher desires correspondence with studio needing such help, preferably Oregon, Washington or California. Best references. Address L. E., 431 So. Cottage St., Salem, Ore.

Young woman retoucher and etcher with seven years' experience in good studios, wishes position. Can generally assist. Free by August 15th. Address G. A. F., care Camera Craft, 703 Market St., San Francisco.

By young married man with large commercial experience. Can give references. Will go any place on the Pacific Coast. Address P. C. W., care Camera Craft, 703 Market St., San Francisco, Calif.

A young man with one season's experience retouching for the trade would like to obtain a Studio position. Student of the Artcraft Method of Retouching. Some experience in Kodak work. Free to go any place where there is a future. Prefer a Western location. Can furnish references as to character and work. Address F. T. G., care Camera Craft, 703 Market St., San Francisco, Calif.

LENSES WANTED

4x5 Dallon Telephoto Lens F:5.6 Ser. VI. Lens must be in good condition. Irl Gordon, 104 Bittman St., Akron, Ohio.

Wanted used Zeiss f:4.5 lens, 5¼ inch focus, in compur shutter, good condition. R. McIlvaine, 584 E. 29th St., Brooklyn, N. Y.

LENSES FOR SALE

8x10 Wollensak Velostigmat series II f:4.5, regular shutter, good condition, \$80.00 cash. Address A. W., care Camera Craft, 703 Market St., San Francisco, Calif.

MISCELLANEOUS

Kodakers if you want to hear your Radio at its best get a Super Mastenna, world's greatest aerial—vertical 1 foot Super Mast equals 10 feet straight aerial, more efficient, more signal strength to weak stations, greater tone volume. Non directional, descriptive card on request from a Kodaker. Radio Division, The Foto Shop, 421 12th St., Milwaukee, Wis.

Photo Coloring Classes for professionals are being formed in Baltimore, Boston, Denver, Philadelphia and San Francisco; classes now running in New York, Brooklyn, Chicago, St. Louis and Cleveland. John G. Marshall, 1752 Atlantic Ave., Brooklyn, N. Y.

FRIENDS' ADDRESSES WANTED

"H. S. Fish and W. S. Neal get in touch with me or if anyone knows their whereabouts kindly send me their address. John Reinecke, 6031 Drexel Ave., Chicago."

PHOTOGRAPHER POST CARDS

Souvenir Local View Post Cards are in demand. Get our proposition for making post cards from your photographs. Good Profits for you. Write for Details.

CURT TEICH & CO., Inc.,
1733-1755 Irving Park Blvd., Chicago.

Portraits made from snapshots, copies made from old or faded photos. Reasonable prices. Good work. Rightway Retouching Studio, 314 Grant Bldg., San Francisco.

HELP WANTED

Artist to do carbon work and coloring on ivory. Address A. T. D., care Camera Craft, 703 Market St., San Francisco.

Receptionist—For high class studio in Northwest. Must be saleslady. Operating and retouching experience would be an asset. Address H. S. I., care Camera Craft, 703 Market St., San Francisco.

Operator-retoucher, for Northwest territory. Must be expert, highest of references required. Send photograph of yourself together with complete information in first letter. S. P. O., care Camera Craft, 703 Market St., San Francisco.

The Second Edition

PHOTOGRAPHIC WORKROOM HANDBOOK

By SIGISMUND BLUMANN
Editor of Camera Craft

8

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X-Rays in Industry

X-ray photography is practically identical in the public mind with certain phases of medical and dental science. But such a valuable tool would not readily confine itself to the needs of the anatomical sciences in this day of alertness to new uses for existing processes. X-rays are increasingly being used to determine the internal structure of inanimate objects.

Steel castings, aluminum castings, metal radio transmission tubes, a variety of other metal objects, and even trees and telegraph poles, have been subjected to x-ray examination. Such examination has already become standard practice in some factories. The principle work along these lines has been done in the Watertown Arsenal and the Massachusetts Institute of Technology in the United States, and in the Woolwich Arsenal, in England.

This information, as part of a brief survey of the theory and use of x-rays in industry, is included in a booklet just prepared by the Eastman Kodak Company entitled "X-rays in Industry." The publication, which will be sent to interested persons, has the intention of suggesting some of the industrial applications of x-rays in inspecting the internal construction of opaque materials.

This booklet should stimulate manufacturers to visualize many applications of radiography peculiar to their own businesses.

Photographic Emulsions

When the late E. J. Wall finished with a subject it had been thoroughly masticated, digested, and assimilated into the tremendous aggregate of his photographic knowledge. Any book that he wrote can be accepted as complete and authoritative. Up to the time of its going to press it represents the sum total of useful information on the matters with which it deals.

We know of no book on Photographic

Emulsions in print that begins to offer a working knowledge which could serve the reader as such. To be truthful we know no modern book on the subject. Into the breach stepped Wall and gave us not only a text book comprehending all that was known but all that his own wide knowledge gotten by experiment and practice had added to the sum of the knowledge of others.

This work is as valuable in its place as *The Dictionary of Photography*, *The History of Three Color Photography*, and *Photographic Facts and Formulas* all from his hand. It begins with the Workroom, Its Fittings and Routine and carries on to the final drying of the coated material, with an appendix giving added facts.

Bound in red linen hollands, 256 pages beautifully printed on fine book paper and reasonably priced at \$5. Obtainable through Camera Craft Book Service.

Luci ed Ombre Annual

The Italian Annual of Photography for 1928, entitled as above, is unusually pleasing. The illustrations, fifty-two full pages, are well printed and selected with taste, and those who read Italian will enjoy the *Commento* by Marziano Bernardi. As a whole the volume adequately represents the pictorial advance of Italy in photography. Published by *Il Corriere Fotografico*, Torino, at \$1.75 in paper covers and \$2.00 bound in cloth. To be had through Camera Craft Book Service.

Relative Money Values

Through an error in a previous issue the price of a German book was given in dollars and cents instead of R. M. You may estimate the cost of a publication by dividing the German R. M. by 4, as for instance R. M. 10.80 divided by 4 will give you \$2.70 which is about right. Actually it does not amount to so much but Camera Craft Book Service will watch your interests and estimate for you to your advantage.

The World Wide Wedge

We have just received the 1928 (6th) edition of the World Wide Wedge. This advertising compendium contains the rates, and all mechanical data for British publications, and a compact survey of the press of all the world. A strikingly new departure, illustrating the range of advertising agency service, is to be found in the Dorland World Weather Charts.

These tables of average temperatures and rainfall throughout the world will help the manufacturer whose sales depend largely upon seasons and climatic conditions.

Though the compilation involved tens of thousands of separate calculations, and infinitely exacting mathematical adjustments, the charts read easily and are unmistakable and clear as a primer.

The 1928 World Wide Wedge is well worth while—a book every exporting manufacturer and advertising agent ought to have. Camera Craft Publishing Company.

Handbook of Chemistry

The Mallinckrodt Chemical Works have published a pamphlet on the Chemistry of Photography which should be in the hands of every earnest photographer, amateur and professional. It is not over obtrusive though sufficiently complete and technical to serve educational and practical purposes. It is intended to make development, fixation, intensification, reducing and toning understood as well as easily pursued and it covers possible errors and faults with the remedies. A copy may be had for the asking of the Mallinckrodt Chemical Works, St. Louis, Missouri.

Lantern Slides

This is number 6 of the series of Handbooks published by the New Photographer of London, England. We can recommend this little book as we can all issued by the same concern as covering the subject briefly and yet comprehensively. The cost is nominal being only One shilling, Two pence English money or about fifty cents in our currency.

International Photographic Association

G. A. Young, Secretary, 703 Market Street, San Francisco, California

5649—J. M. Whittmore, Redlands, California. $2\frac{1}{4} \times 3\frac{1}{4}$, $3\frac{1}{4} \times 4\frac{1}{2}$. Semi tropical scenes for Western Canada and Northwest Territory. Class 1.

5650—George G. Graybill, P. O. Box 215, Manheim, Pennsylvania. From Memo to Post Card. Landscapes for General. Class 1.

5651—F. H. Boyd, Ashton, Illinois. 35 mm. negatives. Enlargements. At present I devote what time I have with 35 mm. to 16 mm. movies. Class 1.

5652—James D. Randolph, Warren Plains, North Carolina. $2\frac{1}{4} \times 3\frac{1}{4}$, 4x5, 5x7, 8x10. Almost anything, Historical, Typical, Landscape, Industrial, etc., for anything of interest generally. Class 1.

5653—Irving D. Steffen, 1221 W. Dayton, Madison, Wisconsin. 4x5 and $2\frac{1}{4} \times 3\frac{1}{4}$. Scenes on Campus of University of Wisconsin, Yellowstone Park (all $2\frac{1}{4} \times 3\frac{1}{4}$). Madison, Wis., 4x5 and $2\frac{1}{4} \times 3\frac{1}{4}$, for Mountain Scenery, Ocean breakers and Canadian Rockies. Class 1.

5654—D. Beronio, E. Main Street, Bound Brook, New Jersey. $2\frac{1}{4} \times 3\frac{1}{4}$ and $3\frac{1}{4} \times 4\frac{1}{4}$. Travel pictures, country scenes, portraits, etc., for sunset scenes, night scenes, etc. Class 1.

5655—Harry Foechner, Box 1144, San Benito, Texas. Class 2.

RENEWALS

8364—John S. Plummer, R. F. D. 1, Box 139, Portsmouth, Virginia. Class 2.

To the Members

After the summer vacation we should have many fine new pictures to exchange and the time is propitious for interchanges. Let us all show our fellow members what we have been doing and get them to show us their best work. It is a season for getting busy.

CAMERA CRAFT

Registered U. S. Patent Office.

TALKIE FILMS

AND HOW THEY ARE MADE

Background Negative Films

What They are and How to Use Them

FRED R. ARCHER

An Artist Who has Begotten a Controversy

The Great Amateur Competition

And What it has Achieved for an Art, a Craft, and the Public Joy

The Seattle Exhibition of Pictorial Photography

Illustrated by Reproductions of Some of the Prints Hung

And Other Articles of Interest

SAN FRANCISCO

CALIFORNIA

FOUNDED MAY, 1900.

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Hung at the Buffalo Salon, 1929

MELLOW LIGHT
Franz Pfennigbauer

CAMERA CRAFT

A Photographic Monthly
».....«
SIGISMUND BLUMANN, EDITOR

Claus Spreckels Building, San Francisco, California

FOUNDED MAY 1900

VOL. XXXVI

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NO. 9

Talkie Films and How They Are Made

Sigismund Blumann

Illustrations by Courtesy Paramount Pictures

It shall not be the attempt of this article to cover the highly technical and complicated processes or even to elucidate the underlying principles of photographing sound for reproduction, but rather to clearly sketch the whole that the lay reader may have a broad understanding and by that much a deeper interest in the proposition as a whole.

Of the two methods now in use preference is a matter of personal choice and financial interest. The old talking machine disk is used by the Vitaphone. Movietone, Phototone, and other trade names photograph the sound vibrations which are transformed to light waves for the purpose and these are impressed and developed on the film reel with the pictures.

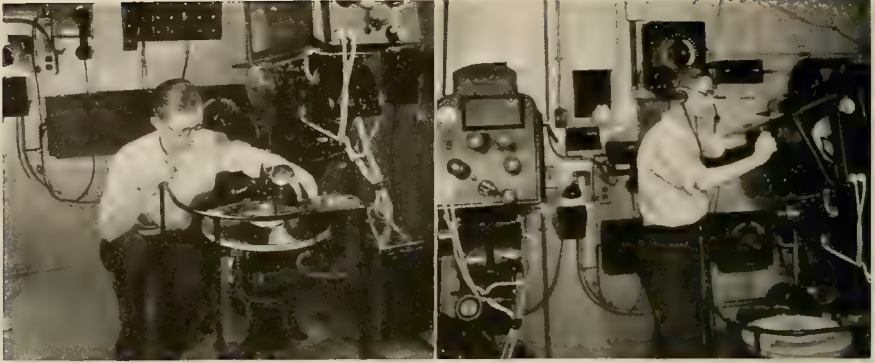
In either way the sound is caught by a microphone which permits the varying intensities of electric current to pass corresponding to the sound waves. On the disk an electro-magnetic needle cuts the record in wax just as the talking machine recording device always did and does. On the film the sound waves effect a light which shines brightly or dimly in sympathetic intensity with the sound and is so recorded photographically.

The disks are larger than you are accustomed to see on your photograph and the films are standard with the starting point marked. On this film about an eighth of an inch wide is devoted to the sound recordings and this runs down the side. The record itself looks like a continuity of microscopic lines and the spacing of these lines determines the loudness of the sound reproduced.

The following descriptions from the magazine *The Motion Picture*, issued by the Motion Picture Producers and Distributors of America is clear and will therefore be welcomed by the reader.

"An ordinary beam of light from a high intensity lamp is focused on the sound track through a system of lenses and an aperture

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Roy J. Pomeroy, Director of Sound Effects, at left, working machine that synchronizes disk and film recordings. At right, the projecting device that reproduces picture and sound—a device of Pomeroy's creation.

plate. The light which passes through the moving film will vary in the sound track. This light falls on a photo-electric cell which produces a small electric current whose variations correspond to the light and, therefore, to the sound which was recorded. The Phonograph arrangement differs in that the lines are long and short, rather than light and dense. They resemble nothing so much as a hair comb with some of the teeth broken. In the industry it is spoken of as a hill and dale arrangement.

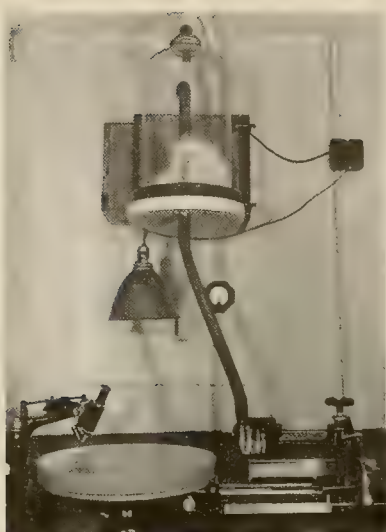
"The current from the amplifiers is converted into sound by means of sound projectors consisting of receivers and horns located at the screen. The number of horns and their size depends upon the size and acoustic properties of the theatre. The horns are placed directly behind the screen so that a perfect illusion that the voice and the music are coming from the screen may be obtained in all parts of the theatre.

"The sound stage is sound-proof according to the latest dictates of acoustic engineering. The players are assembled and the director is explaining the necessary action and assigning the various players the lines which they later are to speak into the microphones. The camera is enclosed in a sound-proof booth. Overhead is a glass enclosed chamber presided over by a sound engineer who is known as the monitor. Placed about the set are microphones, some being high overhead, others in drapery folds, vases, desks, telephones, tables or other handy receptacles. These microphones are scientifically distributed so that the sounds they are to carry will be regulated and balanced. The various microphones converge into a "microphone panel" which is controlled by the monitor. It is the monitor's duty to supervise the proper mixture of sound in order that there will be no noise-confusion in the finished film. The sounds as they come from the microphones are discharged into an ampli-



MISS BRIAN RECORDS HER VOICE

Talking Actress and Silent Director. Sound pictures have changed things around in Hollywood. No longer does the director shout instructions to silent players. Mary Brian is shown here rehearsing a scene for Roy J. Pomerooy, director of sound effects at the Paramount studios in Hollywood. Miss Brian's voice will be heard in a motion picture for the first time when "Varsity," starring Charles (Buddy) Rogers, is released.



The Disk Recorder

fier within hearing of the monitor. This stimulates theatre conditions and provides a test of how the picture will sound upon its ultimate projection. It is not until each individual in charge of his own end of recording is in perfect contact with his fellows that the cameraman is given the signal that all is ready for him to film the scene."

All of which should be plain enough were it not that many of us are not in the least scientifically inclined. This may be clear as the light of day or clear as mud. I once wrote how photographs are sent by telephone and a number of letters came, some telling how well the subject had been covered and some stating that a meager con-

ception had been turned into dense and puzzling lack of understanding by my explanations which failed to explain. Which returns us to the beginning of this article and at that we have striven to give a broad understanding not a technical one, and a deeper interest not a professional one to the subject.

It is even now in the air that several manufacturers are about ready, and at least one producer has already marketed a Soundie Machine for the amateur. Only a matter of time intervenes till the veriest tyro shall be making Talkies as well as Movies and we may hope to have a fond mama or papa show us how the baby looked and squalled at six months, nine months, a year, of its age, and perhaps in the distant future when we have canned the motion, the colors, the sound of things, we shall also be recording for immortality the fragrance of the rose which unfolds its loveliness on the screen, the sound of the bee that hovers over it, and the taste of honey which the bee gathered from the cup of loveliness.

Nor must our imagination be permitted to stop here. The commercial exigencies prod the large movie concerns onward. Television is a household word in England already. In a month or a year you may be able to plug in the visual stop on your radio and see as well as hear the evening's program without changing from your slippers, your lounging robe and your arm chair.

The Cine theater will have to meet this competition with shows that can take you from these home comforts. Real actors with human voices and cultured diction shall be in demand. Perhaps, oh devout consummation, we shall have real plays. Maybe even so happy a condition as shall lead to the revival of the classics—but that is hoping too much in a Jazz age.

CAMERA CRAFT



WILLIAM AUSTIN

A Paramount Picture Star Registers His Voice

Fifth Seattle International Exhibition of Pictorial Photography

Dr. K. Koike, A. R. P. S.

Illustrated by reproductions of some of the prints hung

The constant effort during the past half year was well rewarded and the Fifth Seattle International Exhibition of Pictorial Photography was a great success. For the judges' consideration, 1059 prints by 242 pictorialists came from thirty different countries, besides the U. S. A. and its territory, Hawaii, and of these prints the judges decided to accept and to hang 251 prints by 198 pictorialists. Thus the exhibition, June 10th and 28th inclusive, was opened at the Art Institute of Seattle.

The selection of prints is a serious and hard-to-solve question in the pictorial photographic field. In my opinion, the photographic salon judges should be pictorialists who understand the principles of art; or they should be artists who thoroughly understand pictorial photography. On first impression we may misjudge the real value of the prints. We should try to comprehend the idea of the contributors and consider the matter carefully, from their standpoint. Our judges consisted of two pictorialists and one artist. They looked



Carcassonne



Pequeno Bohemia

J. P. Noguera



Au Bord du Lac

Leonard Misonne

over all of the prints several times, discussed them in a manner both friendly and just.

The accepted prints were hung in the alphabetical order of the countries from which they came. The purpose was to show the splendid prints to the public, to let them know the advancement and



Boys of Clothes Line Court
Don Beck



Old Roofs: A Study in Angles
Alfonse Weber



Mrs. Beatrice Harrison

Dorothy Wilding

modern tendency of pictorial photography and at the same time, to let them find the national tendency easily.

The Art Institute of Seattle is located in a quiet, family district and it is an ideal place for art exhibition, with good light and suitable walls.

More than half of the prints accepted came from foreign countries and it made the Seattle Exhibition International in the real meaning of that word.

On previous occasions the American section was somewhat inferior to the foreign, but this year there was a great change and this was corrected in the right way. In the Fourth International Exhibition 1928, were accepted 297 prints by 186 workers coming from 24 countries besides the U. S. A. and its territories, Hawaii and Philippines, so the average prints per person was 1.60, but this year the average dropped to 1.27. The standard was placed high and the U. S. A. workers showed their ability by reaching it. May they continue their commendable effort and do even better work next year also.

To tell all about the accepted prints is impossible when only limited space is available. I, therefore, will give my impression about a few prints only.

Mr. F. C. Baker's "West Virginia Cabin" and Dr. Frederic W. Burcky's "Lonely Trail" have somewhat similar points in composition, but they show their individual tendencies with the different handling of the subjects. There are rather too many prints of street scenes with one or two figures, but Mr. Don Beck's "The Boss of Clothes Line Court" was different and attractive. The black cat in the sunny alley was the keystone of his work. Miss Mary Callaghan's "Secrets" may not be her masterpiece; it is too dramatic, but I like it as it is rich in human interest. I pay my respects to Mr. H. A. Latimer's work. I was told that he is very old and is suffering at present. I hope he will recover from his illness quickly both for his own sake and the pictorial photographic field. Mr. Samuel Lumiere's "Humorist" is a fine characteristic study. Mr. Geo. H. Morse in his "The Parish Slumber" and Mr. Alfons Weber in his "Old Roofs," handle similar subjects in a different way, both of which are good architectural studies. Miss Jane Reece shows her womanly gentleness all the time irrespective of her subjects. In "Lorado Taft," the sculptor looks up at his own huge work with inspiration, while a mother with a baby in her arms stands in the yard, in "Spring Time." One loves art and another loves the human body. Mr. Valentino Sarra, is one of the greatest figure photographers of the present day. His "J. Hudson" is characteristic, and "Confidence" well expresses the lovers' romantic life. Dr. Max Thorak finds his ability in figure studies and we may look for his future development in this field. Speaking about the work of the Japanese on the Pacific Coast,

they are active and are making good. They will go straight and contribute something new to the photographic field in the near future.

Mrs. Mellitta Lang's work is fine and strong. In "Bergdorf" by Mr. Richard Ruisinger of Austria, is indicated an ability in composition and technique, showing a hut with mountains in the snowy season. No need to say that Mr. Leonard Misonne is one of the leading landscape pictorialists of the world. His style is a little too old, but every print is rich in atmosphere. Mr. Raymond Paschael's "Les Epis" and Mr. Achille Bologna's "Wild Flowers" are similar in the handling of these subjects. Only with their unusual skillfulness, could they make such lovely work from trifling wild grasses. Mr. Frank Drtikol of Czechoslovakia is one of the attractive workers of the present day in his strange and wonderful composition. Nobody can imitate him successfully. Mr. J. Vanderpant of Canada has been out of the pictorial circle recently, but he contributed to the Seattle Exhibition. No doubt Mr. Alex Keighley of England, is one of the leading pictorialists of the world. His "A Castle of Romance" tells a long, long story of nature while "Field Workers" is a sketch of peaceful farmers' life. Miss Dorothy Wilding of England is a photographer able to represent her own country. Looking at the German panel, I can't keep from comparing Mr. Mario von Bucovich and Mr. Otto Kurt Vogelsang. Both of them clearly show German spirit in their work. W. Kirchhoff, "Mimische Studie," the former's characteristic study, well represents his idea. In "Akt am Fenster," the latter's unusual nude study, he expresses his feeling with strong lines. Mr. Kerny Istvan's "The Gypsies from Roumania" portrays for us in detail the wondering life. Mr. J. F. H. J. Lutjen's "Naughty Jokes" is a fine stage study. Mr. Jen Bulhak's "A Child Portrait" and Mr. Jose Perez Noguera's "Pequeno Bohemio" are similar in subjects and in handling. The former model shows an innocent expression while the latter is of a boy who seems to be mischievous.



Field Workers

Alex Keighly

Background Negatives and How to Use Them

By Sigismund Blumann

Illustrated by Phillip Newberg



Forty years ago the larger half of the portrait studios were dingy places. Otherwise unusable floors under the roofs of cheap building were partitioned off into a reception and sample room, a few cubby-hole dressing rooms, a large, drab, cold operating room with a more or less splashed skylight and sloppy furnishings, all sorts of props,—such as imitation stone rail fences, flowering hedges, synthetic grass rugs,—and two or three backgrounds resembling very much the discarded back-drops of a small provincial theater.

As the skylight was necessarily a fixture and the backgrounds cost money and so were never changed, the portraits were pretty much alike as to their general scheme. Three quarter lighting, bust, with clouded back. Three quarter lighting, full length with palace garden background. A showcase filled with twenty or so Cabinets and Paris Panels looked funny with as many different faces as prints but the same surroundings to each subject.

When portraiture began to come into its own and the public were trained to discrimination the profession bought new backgrounds every few years and had six or seven on hand at any one time so that their pictures might show some variety and a suggestion of fitness. Stern looking men were no longer displayed in proportions gigantic to their environment, standing with one arm nonchalantly draped over a stone pilaster with a tiny palace park to back the ensemble.

The backgrounds were by this time gaining in artistic merit and were designed by artists of sorts. Many were really very fine, and all were expensive. All of them took room, and all of them deteriorated with time and handling. And still there was a very



apparent repetition in the portraits for a busy gallery turning out, say, fifty dozen a month and having five backgrounds, must repeat ten times a month or one hundred and twenty times a year.

The advanced pictorial amateur stepped in and made his portraits in the open with God's own landscapes for backgrounds. He traveled afield and studied effects and how to get them. The infinite variety began to influence the public taste and the professional consciousness as in other ways it had before and since. A hundred backgrounds were wanted in each high class establishment but were of course impossible.

Some artist, somewhere, somehow, conceived the idea of making portraits with black backgrounds and on the clear glass of the nega-





tive shaded in a design that fitted the subject and differed with each subject. But that meant that every studio should have to employ a high priced artist to work on each negative. The customer had to be shown a proof as the finished print should be and to paint in six backgrounds and have only one pose accepted was waste.

Arrived by urgent demand and great need the background negative. Celluloid helped make them possible, these hundred and one backgrounds that might be used again and again or which could be fastened to a negative and left for repeats. The best artists could be paid their price since a design

once created could be produced in hundreds. Moreover these negative backgrounds could be shifted as to placing, turned end for end, placed diagonally, reversed so that the lighting might come from one side or the other, and with each change in the position a new background came into existence and could be used.

The cost of one painted background would buy thirty to fifty such negatives. The space required for fifty negatives would be about as great as that occupied by a moderate sized book. Money and space saved, variety and higher art standards gained. Individ-





ual treatments possible. Original conceptions simple of achievement. Methods of use easy. The desideratum had arrived and had come to stay.

Now, what is a Background Film Negative? Nothing more complex than a negative of a background with clear spaces into which the bust or full length figure may be printed.

And how are these films used? The subject must be photographed against an absorptive, non-reflective, black or dark gray or deep brown, or red background without wrinkles, designs, or



flaws, so that the resultant negative will show the figure on a clear glass ground. This negative is then placed as desired in contact with the negative background film and the two fastened together with small strips of surgeon's adhesive plaster at the edges, or (to our mind) better, by cementing with Victory Water White Cement. This rubber compound is absolutely clear and does not photograph. It sticks as long as you want it to stick and the films may be separated when so desired by a gentle steady pull without marring either. The remaining cement can then be rolled off with the

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Here we have a young man and the pictorial background is both warranted and enhancing. The light placing and the shaded portion about the head are good but the light-spots just above the elbow at the right of the lower picture had better have been toned down. This selectivity is possible with Background Films. A Rasch film so re-touched should be fastened to the negative and filed as a unit. The price gotten for good portraiture warrants a Print in background film for every order.





finger tip and far from causing damage will be found to have cleaned the surfaces to which it adhered.

Through this combination of portrait and background films the print is made by contact or enlargement. The background negatives have been made so that relative exposure values are the same: that is, the figure negative of a properly exposed and developed portrait will be found to print as it should with the usual printing light and timing and the background will time to a like value.

Really it takes more time to explain than to learn how to use them. Our advice is to put diffidence and doubt into the wastebasket and boldly buy one, just one, background negative, to take it into the printing room and use it. Don't look at it from all points and get into a brown study over it. Just slap it onto one of your clear glass background negatives and shift it till the pattern on one does not interfere with that of the other. Then print. Do not change your usual procedure but print, man, print as you always do. Now look at your print, and as you put the background film in a flat envelope and file it where you are going to file the other dozen of the same thing, laugh at yourself.





Now, the mechanical part of these operations is simple and purely a matter of getting a negative with a clear or comparatively translucent background, of superimposing the film background negative in the proper way to avoid overlap of pattern or interference in printing, and of carefully arranging the composite so that the light comes from the same direction throughout.

There is a small matter to be taken into consideration. Like small matters in general this is the main thing. Taste and judgment are required. The selection of a background that will match the subject in tonal quality, in placing masses, and last and mainly, the appropri-



Your attention is called to the inappropriate backgrounds in these strong character man portraits. The poetic clouds and dreamy, atmospheric skylines do not fit. A library scene or Gothic interior had been better.





ateness of the environment created. To select a dainty garden scene for a strong faced business man, to place a delicate young lady in a massive church interior, to surround a young boy with the impressive tomes of a library, were to court a smile and accent the ridiculous.

This very possibility is an advantage in the hands of a photographer who is habituated to using his brains. You have a dozen or two dozen, or a hundred background films from which to select just what is wanted and you do select just the right one. You are not limited by the big painted scenery which you can, at best, hope to own to the extent of four or five, and you can try out different scenes without a resitting. Isn't that wonderful?





To create atmosphere and diffuse the background place the negative in the printing frame last—that is, proceed like this: Put a clear plate of glass into the frame, put the background negative on this, interpose a sheet or two of clear celluloid and then the negative proper, now put in the paper and print. With a single point source of light, as in the Eastman printer you will get the minimum of diffusion, with a battery of lights placed all about the light box you will obtain more diffusion, and if you hold the printing frame in your hand and present it with a variety of slants to the light source you

will get all the diffusion you want, and may achieve more than that. You can make a print that will mush up the face like a modern salon character study.

I speak of taste and judgment lightly but neither you nor I can do so seriously, for the fundamentals of success and the requirements of art insist on our possessing just those attributes. We will presuppose that being artist photographers we have nothing more to do in this matter than apply the same care to the background that we do to the subject. And that is all there is to Background Negative Films and their use.





Illustrating Background Negative Films

Conventions

As this issue of Camera Craft is being prepared for the printer we are all up to the eyebrows in activities toward making the coming convention here in San Francisco a success. The P. I. P. A. is a special pet of the writer for has he not been given the patriarchal degree of Dean therein and thereto?

These yearly gatherings bring me out of my shell with a zip. The good and enthusiastic friends shoot me chock full of their energy and bring me out in so many ways that when all is over I go home to my arm-chair and slippers in a rather dazed condition.

But they are glorious affairs. If you measure their value in dollars and cents you lose even that profit. They must be taken as invigorators, something like revival meetings for spiritual uplift, to warm the heart to the fellows who earn their living the same way, to breed human instincts in our natures, too often prone to narrowing influences. To kill a sense of competition and bring a feeling of brotherhood. I love conventions, especially when they are not too darned conventional.

Conventions are funny things. Some want them and do not attend. Some can not see any use for them but attend every one religiously. And, thank God most want them, know what they are for, attend them regularly, and get all the good that can be out of them.

A convention is the getting to gether of the men who live by the profession so that they may become humanized out of sordidness and competition into a broad spirit of co-operation and helpfulness. The getting together of the manufacturers so that they, too, may develop a common feeling of agreement in the larger pursuit of stimulating new business not prying off pieces of business already established. The getting together of the profession and the manufacturers and dealers so that the former may learn what new things have been produced for their better output, more efficient production, and greater profit; and that the latter may be able to show what they have put forth and how to use it. Moreover the producer learns from the consumer what he needs and wants.

Men may crab at conventions till their spleen is in a highly aggravated state but if conventions were abolished tomorrow, on the day thereafter the trade and the profession would be crying for their re-establishment. For it cannot be gainsayed that these foregatherings do stimulate business, do make friends of erstwhile competitors, do better conditions, and do create a respect in the public mind for the craft that has the dignity and the enterprise to unite in common efforts instead of bickerings in the obsolete petty business ways of a past century.

Long may conventions live and prosper.

Quality Portraiture by Machine Methods

By **THOMAS SOUTHWORTH**

(Illustrated by the Author)

The making of Portraits by Photography is largely a hit-or-miss proposition. If one hits it on Lighting, and connects up with Correct Exposure, linking the two with Correct Development thus providing an ideal negative for the Printing Medium employed; then, assuming one follows up with Correct Printing and Developing, we should have a well made photograph—one that will please, and be beyond criticism from the angle of Technique.

But look at all these opportunities for error, and the worst part of it is that no matter how good any one of these various "links" may be, or how good ALL of them may be, with one not so good, the latter will determine the quality of the picture. Worded differently, "a photograph is no stronger than its weakest link."

I doubt if there is an experienced photographer in the United States who will challenge anything thus far stated. However, I'm not certain that that which is to follow will meet with unanimous approval. This story is designed to be helpful—more especially—to those of the mediocre class of photographers, of which there are many. I believe also, there will be something that will, in some detail, be beneficial to the more experienced workmen.

I am going to undertake to take a lot of this hit-or-miss out of general practice. I'm going to make a "machine photograph" of good quality, one that we can duplicate anytime, anywhere, and one that will deliver readily and give complete satisfaction.

The one picture I have selected for this story is a simple bust picture of Plain Lighting. I shall try to tell the story of the making of this simple picture in such manner that ANY photographer with similar equipment may, with the same subject, simply by following the easily understood rules and data following, make a picture identical in technique to such degree that one can not be told from the other; the only possible difference being the demeanor, detail of pose or expression of the sitter.

Our Lighting is the usual Dia and Vert 45 degrees, determining the correctness of direction by observing that the nose shadow runs directly towards and almost reaching the corner of the mouth. Obviously, a short nose shadow will not reach out so far as one from a longer nose. The Illuminant is The New Victor Portrait Flash-machine, the diffusing front of which was exactly four feet from the sitter's nose. The cabinet or smoke chamber of this device was

so turned, horizontally, that the side of it next to the sitter would roughly point directly from the actual position of the flashpowder within, towards the sitter's face.

This position would therefore be one that would present a front view of the cabinet somewhat to the front of sitter. Previous experience having shown that with one's lens at F4 for the bust figure (F5.6 for the $\frac{1}{2}$, $\frac{3}{4}$, or full figure) TWO GRAINS of Victor Flashpowder is correct with an emulsion of the speed of the new Eastman Portrait Panchromatic Film. The position of the camera is very evident from an examination of the view of sitter's face, hence, we will step right into the matter of the very important Auxiliary Illuminant. The correct use, both as to quantity, quality and direction of auxiliary illumination is where many fall down. Size is also a factor. The old large white screen has served its day, it was almost indispensable during the period of exclusive Day-light Illumination, but since the advent of artificial lights of much smaller source, smaller auxiliary illuminants of decidedly higher reflective efficiency are the thing. The smaller the light source and the smaller the auxiliary illumination, the better, and more pleasing effects of the eyes may be secured. Our illustration received its reflected light from a 15" circular mirror. The sitter, the light source and the mirror were in approximately the positions of the points of a triangle: Thus, the reflected light from this mirror had about twice the distance to travel as that of the direct light. According to Hoyle, this would therefore yield a secondary illumination of about one fourth the intensity of the light source. There being no other effective light present—the 4/100 watt inside-frosted-preexposure lamps in front of cabinet being considered non-effective during the synchronized instantaneous shutter action—it must be obvious that there can hardly be any variation of light action when working under such conditions, and with similar facilities. So far, we have made a "machine" lighting and exposure.

We now develop. We long ago put aside our pride and admitted that with developing solutions of known strength and quality, the clock and a thermometer were more dependable for the securing of uniform negative development quality than our eyes.

Probably more so with Panchromatic than with ordinary Portrait negative emulsions, over-development should be avoided. The tank Time and Temperature method must, from sheer merit, sooner or later entirely displace the old tray-vision method.

Ten minutes at a temperature of 65 or 66 degrees—one degree UP is the only latitude I allow myself—with 8 oz. each A. B. and C. to make $1\frac{1}{4}$ gallons which just fills my tank, is the fixed rule here. No negatives of my lighting can be overdeveloped. Such as may be somewhat underdeveloped—such as light background



PORTRAIT
Thomas Southworth

effects—can easily be carried a little further later, by intensification with the mercuric-iodide single process.

Before passing from the subject of Development, may I add a few details. I think they will interest someone. Let's commence with the $1\frac{1}{4}$ gallon tank ready to receive the films. Lights out. Number 1 film is loaded in support and slipped in tank. Another one is located and placed at the back twenty seconds later. When the twelfth one enters the tank, the latter is covered with an inverted larger one, lights turned on, and clock set to ring in $51\frac{1}{2}$ minutes, during the 20 seconds that must elapse after the insertion of the last film to make a four minute loading time. The Reminder Clock ringing at the end of $91\frac{1}{2}$ minutes from the loading of the first film, allows one 30 seconds in which to turn out the lights, remove the tank cover and take out the first film, followed by which the other eleven are removed at twenty second intervals. For the next run, add 1 oz. each A. B. and C. add sufficient water of a temperature to maintain original of both, and repeat. I believe this process might be followed with a very large batch without loss or change of density. I, myself, have run as many as 7 or 8 runs of a dozen each without any such evidence. Fresh pyro developer, always, at the beginning.

As to Printing. Of about sixty 5x7 negatives made at a recent Convention, I decided to make projection prints from two dozen of them. Making a test, I found 45 seconds exposure correct for a two minutes developing time on Vitava C. Knowing the uniformity of quality of these negatives, after making and developing the first print, ALL the remaining prints were made with the same exposure, changing the negative each time, and ALL received within 15 seconds of the two minute developing time, yielding a uniformity that could hardly be improved upon.

None of these negatives were retouched. They didn't need it, being of children and on the Pans, and don't you agree with me, reader, that outside of the posing, and selection of the moment when to press the bulb, these negatives and prints were "machine made."

I think I have about as much pride in my personal work as the next fellow, but in no manner has that pride been injured by injection or substitution of uncertainties as there is ample scope remaining in the camera room for the personality and skill of the camera man that will mark his work, separating it from the mediocre. Furthermore, there's only one man to jump on, when this method has been put in force, should there be any falling off in quality. It *must* be the man in the camera room.

Studios doing a large volume of business who have adopted the one size negative plan as well as those of smaller activity CAN-NOT FAIL by substituting such of these rules.

The Great Amateur Competition

An Aftermath

Harold Brandon

Illustrations through courtesy of Eastman Kodak Co.

The Eastman Kodak Competition is now a matter of history and that history embraces the welfare and progress of a great industry, of every branch of it and its ramifications, of photography in the large, and of the pleasures and betterment of the public in general. It was an enterprise that though exploited by one corporation for its own welfare still worked for every firm in the business, for every producer, dealer, and finisher in photography.

As an eleemosynary affair it might have failed. There should have been less coherence to it and perhaps less advertising. Don't smile. Advertising of anything pertaining to photography means benefits for photography. Benefits that reach up into the professional field and permeate the lay public, who learn how to use, how to enjoy, and become habituated to pictures made with cameras.



The Ohio Prize Winner

*Secrets*

There was a time when the professional felt that every camera owner took so much away from him. That is past and gone. An exploded fallacy. The men and women who used roll upon roll of films to picture the baby worked up a keener desire to have "A real studio photograph of the kiddie." The manufacturer never was deluded into letting the shipping clerk and his Kodak do the work that should illustrate the expensive catalog. As a matter of fact the large producer learned from his own use of the camera how pictures convey the messages. The pocket camera made new prospects for the commercial and illustrative photographers.

From the ranks of the tyro with his box and spectacle lens outfit came the advanced pictorialist and from amongst these rose the artist professionals whose fine work sold photography at large.

So the Eastman Kodak Competition has been a larger, more potent influence than even its projectors anticipated. It was planned for a definite and specific purpose but its effects have transcended that limitation or those limitations.

Personally I am always gladdened to see something started which shall take even one camera off the shelf and lead to its being put to use. It is the more a joy to have a million cameras set to clicking. When I hear a shutter snap there comes to me a realization that many persons are going to enjoy the revivification of that scene, or event, or person, when time shall have relegated them to the past. That a Photo Finisher shall have his income increased. That a dealer shall make a profit. That more paper and films and chemicals shall be manufactured and more humans employed. That no one shall be the worse by one jot and many the better by a great deal.

Selfishly, brought to *adsurdum ad reductum*, I shall be bettered for more people shall become more deeply interested in the thing in which I am so deeply interested and from which my share of the total benefits accrue.

And so every one of us who is interested by avocation or vocation in the use of the camera must rejoice at this Great Amateur Competition and its success. It is a lift on the way toward better popular photography.

SCHOOLWARD PATHS

Ivy Reed

*We came again when we were grown
Back to these wildwood country ways,
And stopped to view with hungry eyes,
These scenes we'd loved in childhood days*

*The forest still outlines the road,
And from its weathered old trees tall,
The early-homing birds now sang
The songs familiar to us all.*

*And then with happiness we saw
The grass was full of flowers of spring;
We ran about with wildest glee,
To gather some of everything.*

CAMERA CRAFT



MEDAL PRINT

A. Kono

ADVANCED COMPETITION

September, 1929

Edward Alenius
Harold C. Atwood
Mrs. I. M. Benoit
O. Burgloff
Rene Chaúse
L. P. Cummings
Dr. Leland C. Davis
Henry Eckmann
Miss L. Everson
R. Franzoni
L. Ganossi
H. Y. Hara
Dr. P. Jacobsen
M. K. Jenkins
Dr. Otto Kline
A. Kono
Alma R. Lavenson

Harold Malisch
Dr. Frederic Masson
N. J. Nalawalla
M. A. Obremski
Dr. B. J. Ochsner
Y. Osada
A. J. Pandian
Fr. Pfenningbauer
L. M. Quenton
Miss S. Roberts
Frank Y. Sato
Raoul Senot
Michel Simon
Michael Timmins
Guglielmo Volpati
Miss Henrietta Vose
O. Wollenbeck
R. Yantse



SEPTEMBER



ADVANCED
&
GLASS



SECOND: *Frank Y. Sato*
FOURTH: *Franz Pfennigbauer*

THIRD: *M. A. Obremski*
FIFTH: *Alma R. Lavenson*

CAMERA CRAFT



AMATEUR MEDAL PRINTS

Eryl Kurns

AMATEUR COMPETITION

September, 1929

Dr. Harold Ager
D. Beronio
Mrs. Laura Blevins
F. H. Boyd
A. Carmona
Jose Neves Catela
Leroy Clark
F. X. Cleary
Earl Cochran
Darl Demaree
Miss Letty Evers
A. Evers
H. O. Fiedler
M. Fitzgerald
Walter Frates
E. Graham
A. W. Crumbine
Miss J. Hansmann
John Hicks
O. Ikuta
Miss Augusta Immel
Miss E. Inman

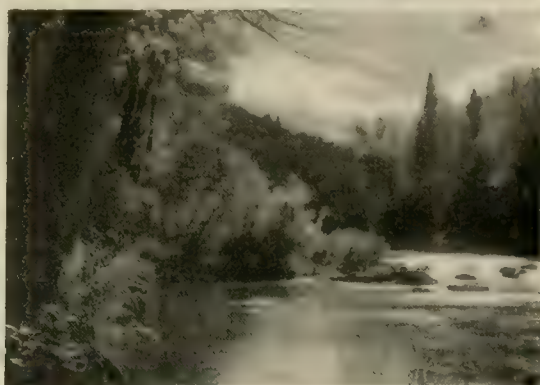
Eryl Kurns
D. M. Laudon
Walter Lipkan
Dr. G. S. Luckett, M. D.
C. P. Martin
W. S. McClure
L. R. Murray
Jose M. Ocampo
M. Plake
Maurice Parkinson
Dr. A. F. Ronailk
A. A. Rumjohn
H. B. Rummel
C. A. Scheinert
J. A. Spencer
H. L. Squires
C. W. Thomason
T. K. Tsukane
Francis Upton
J. R. Van Denburgh
R. A. Whitten
W. E. Woestman

CAMERA CRAFT



SEPTEMBER

AMATEUR
CLASS



SECOND: *D. Beronio*

FOURTH: *Louis R. Murray*

THIRD: *A. W. Grumbine*

FIFTH: *Jose Neves Catela*



ARE PORTRAITS WORTH THEIR COST?

Photography has made many dear friends for me. It has brought men in distant places out of the remoteness and put them beside me as I sit at this desk. It has carried me to them and we have touched hearts and minds. God be thanked for photography and what it can do besides make pictures, good or bad.

One of my latest achievements is to have gathered to me Mr. F. X. Cleary, a factor in the Lumber Industry located in New York City. He is in business in a large way and being in the metropolis of America may be considered as sophisticated, hard-boiled, if you will. He is an amateur photographer and one of Camera Craft's specially selected Nuts. A blue ribbon goes to the real Nuts. It is an honorary degree with us. He wins awards in our competitions and keeps on improving notwithstanding or because.

Here is his last letter which so vitally concerns every Professional and Amateur that it is printed and my reply with it. Read what follows. Think it all over. Let it sink in.

The matter interests the general reader inasmuch as he is or may become one of the patrons of the professional and so wants to know whether he is being mulcted or charged a fair price when he does business with a photographer.

Mr. Cleary's letter.

My dear Mr. Blumann:

Just what is the dividing line between a professional and an amateur in photography?

In athletics the individual who accepts a dollar as a prize loses his place as an amateur. It would appear that no such rule exists in photography for not only awards but compensations are taken by men who have other business and who still are accepted as amateurs.

The worst infringement on the rights of the professional came to my attention recently. A certain professional portraitist after long solicitation succeeded in getting permission to photograph a child and the price agreed upon was \$30 a dozen. This seems to me little enough for good work and the work was good.

A friend of that family who owns a snapshot camera and has considerable of the conceit of which you wrote showed the mother and father of the child how badly they were being overcharged. He figured out the cost of the negatives and chemicals and retouching and paper and mounts and proved a profit of \$22. He had that family worked up to a pitch where their emotions carried over into the whole field of professional photography.

It was one of the pleasantest jobs of my life to take husband and wife into my dark-room, show them my equipment, tell them the cost of each article, show my bills for the past year at the supply shop, tell them how many hundreds of dollars in material I had spoiled to learn how to make an amateur print and how many hours went into the learning how. And, I TOLD THEM THAT IF I COULD MAKE A PORTRAIT LIKE THE ONE THEY THOUGHT TOO HIGH IN PRICE I SHOULD CHARGE THEM A THOUSAND DOLLARS A DOZEN. Three dollars for the material, five hundred for the skill and art, and the rest for the years spent in learning.

And here is my answer.

My dear Mr. Cleary:

It is not for me to differentiate between the amateur and the professional. That is for the professional groups and the amateur clubs to determine. I gather from conditions existing that an amateur is one who does not depend upon photography for a living and until your letter came I was firm in the belief that he did not wilfully intend to injure the men who live by the camera. I still have a strong faith that there are very few amateurs who would knock a business just for the sake of doing a smart thing.

The millions of enthusiasts who, like yourself, give time and money and the best in effort to make pictures for the sake and love of the doing will hold the place of the true amateur where it belongs.

Your argument with the father and mother of that child did not go minutely enough into the subject. I think I could have shown them how a photographer who figured

CAMERA CRAFT

the interest on his investment, the time of taking, and finishing the pictures, and the other overhead should have found that at \$30 a dozen he was losing money. We shun the Doctor who dresses shabbily and comes to the door in a decrepit 1920 Ford. We doubt the ability of the photographer who is out at the heels and uses a seedy 4 by 5 view box. Who is to pay for the smartness which we demand? Who is to pay for the studio and its fittings? Who is to shoulder the white man's burden of a family that eats three meals a day and has children going to school? Who is to pay the taxes? And all out of thirty dollars for twelve depictions of a precious face. A face that isn't worth more than thirty dollars in dozen lots isn't worth taking.

Thank you for your letter and if you will permit I shall broadcast this correspondence and feel sure the professional, the amateur, and the buying public will be with you and with me. A man is worth his hire. An artist is cheap at any price. A photograph that is to live forever is worth paying for.

Formulated Ethics

There is too much talk about Codes of Ethics and Laws of Fair Dealing. Less blather and more conscience should take care of men's behavior and their relations in and out of business. Coupons, Spec Sittings, Lodge Influence, and the other ways which the profession adopts to make customers are quite as right as any form of advertising if a dollars worth is given for every dollar taken from the public. The objection is too often based on selfish interest and not frequently on principle. We find the man who objects to Speculatory Sittings is apt to have a dozen solicitors out selling coupons and vice versa. Let him who hath the least vices cast the first stone.

APOTHEOSIS

Sigismund Blumann

*Perchance some protoplasmic cell
Nesting in ooze, expanded to a dream
That it might grasp the iridescent gleam
Of moonlight on the sea and tell*

*Its mates that from a primordial shape
It should in time evolve into a man.
Envision this, if vision it you can,
Then from the corollary thought escape*

*That if this thing can come to be,
And bubbling ooze can grow to human form,
What lies beyond this life of stress and storm
May well mean paradise to me.*

*Upon an earthy earth we plod,
Our heavy feet tread on a beaten road
And weary shoulders bear the heavy load
Of being clay; Yet is the God*

*To which our little mind aspires,
Sun, stars and universes, All in One.
Your soul and mine, when this poor life is
done
And we are purified by fires*

*Of greater aspirations — well!
We'll find eternity a place both real
And free, and you and I shall feel
We have achieved our heaven or hell.*



AMUSING TRICK STUNTS

The summer months offer many possibilities to the movie maker who likes to amuse himself and his friends with "trick" pictures—unusual and sometimes mystifying pictures made with the Cine. A reel of "trick" pictures introduced into the home program adds comedy and novelty to the evening's fun and gives the maker of the pictures an opportunity to keep his friends and guests guessing as to how he performed the seeming miracles which they see on the screen.

"Reverse Action"

Perhaps the most favored form of trick photography is what is known professionally as "reverse action." As its name implies, this is merely a means of making the subjects of the picture perform their actions backward. A favorite stunt of the "trick" photographer is to flash on the screen a picture of a friend diving naturally off a diving board and into the water, then flying back feet first through the air to the diving board, whence he started. Perhaps you have seen such pictures on the professional screen and have wondered how they were made.

How It Is Done

The procedure is simple: You merely photograph the scene with the camera upside down, using the eye level finder. When the film is returned from the processing station, that portion of it which has been photographed upside down is cut out of the main reel, turned end for end and spliced back into the strip. This reverses the action of the subject, but keeps it upright on the screen.

Building a Mountain

A very amusing reverse action effect can be obtained at the scene of blasting operations, particularly when an exceptionally large amount of earth is to be moved by the blast. The operator, from a safe distance, photographs the scene from the time the plunger which sets off the ex-

plosive, is pushed, until all the dirt and debris which has been thrown into the air, has settled to the ground. When the scene is processed and reversed, and for end, and thrown on the screen, the spectator sees rocks and great masses of dirt and debris rise from the surface of the ground into the air and fly back to a common meeting ground where they unite to form a bank, hill, or what ever object was originally blasted away.

Riding the Pilot

Still another amusing effect can be gained in this manner by standing on the back platform of a speeding train and photographing the track behind with the camera upside down. Reversed, on the screen, the scene has the effect of having been made from the front of the locomotive and the spectators will wonder how in the world you ever gained permission to ride on the front of the engine.

"Stop-Motion"

"Stop-motion" pictures provide another amusing diversion that is easily possible, by stopping the camera in the midst of action and having the actors hold their places while other actors are introduced in the scene, or while some of those who took part before the camera was stopped leave the scene. For example, a man and a girl are walking down the street toward the camera. At a signal from the camera man, they both stop simultaneously with the stopping of the camera. The man holds the position he was in when the camera stopped and the girl leaves the scene. Another man enters and assumes the position held by the girl. The camera is then started and the scene completed. On the screen, if it is properly worked out, the man and girl will be seen walking toward the camera. Suddenly, and for no reason at all, the girl will disappear and in her stead will be another man. The effect is heightened if the second man is dressed as a tramp or a policeman.

CONTEST FOR AMATEUR MOVIES

First steps towards a national and possible international contest to determine the best amateur motion picture films produced each year have been taken by the Hartford Amateur Motion Picture Club of Hartford, Conn., according to the plans announced in *MOVIE MAKERS*, magazine of the Amateur Cinema League, by Hiram Percy Maxim, its President.

To launch the competition, an amateur motion picture salon has been held in Hartford and "bests" awarded in three classes; for color pictures, for photoplays and for general films. Further contests on the same lines are being conducted in New Haven, Stamford and other Connecticut cities. When these are completed the Connecticut State contest will be held and state winners selected. New York State will then be challenged by the Connecticut ribbon holders.

Building on similar inter-city and interstate contests, it is then planned to arrange a series of regional competitions. Regional winners will then be invited to enter a national contest under the auspices of the Amateur Cinema League, and the finest amateur films produced in the United States during the year will be selected. Official awards will be made by the League and it is then expected that these outstanding pictures will be sent on tour to the amateur motion picture clubs of the country to serve as an inspiration for the following year's contest. The final step in this progressive development of amateur movie competition is expected to be an international salon in which world winners will be named.

AMATEUR CINEMA LEAGUE.

Be Careful

Handle your accessories with care. The filters are delicate as lenses and should receive the same care.

Splicing Hints

A carelessly made splice is almost sure to break and cause trouble—often at a time that will prove most embarrassing to the one who made it. It requires but a few seconds longer to make a good splice than it does to make a bad splice;

therefore it behooves the movie maker to give great care to this detail. Here are a few suggestions that will aid you in making splices:

First of all, be careful not to splice the shiny side of one piece of film to the shiny side of the other. Make sure that your film is lying in the proper position on the splicing block—with the emulsion side **down**.

Be sure to scrape every particle of emulsion off the end of the film where the splice is to be made. Use the cutting and splicing guide to do this and do it thoroughly. Then, just to make a secure splice more secure, slightly scratch the shiny side of the film, as well. Another way to insure a strong splice is to moisten slightly with cement the two ends of the film, permitting them to dry thoroughly, then proceeding in the usual way.

It should be remembered that a sufficient amount of cement should be used without having a surplus amount and that as much pressure as possible should be applied to the splice for a reasonable length of time. The sooner this pressure is applied after the ends are united, the better.

It is a good idea to test your splices as you make them. When you complete a splice, grasp the film at each side of the splice, and pull it gently. If it does not break apart, it should hold under ordinary usage.

—Cine Kodak News.

Half Speed Trickery

With the new Cine-Kodak, Model BB, unusual effects can be obtained by using the half-speed button and photographing the action at a busy street corner. The half speed device reduces the speed of the camera to one-half normal speed. This has the effect on the screen of doubling the speed of the subject. You can imagine, therefore, how a rush-hour traffic movement at a busy intersection would look when seen at double speed on the screen.

Great care should be exercised when using the half speed device, for this doubles the amount of exposure given to each frame of film. The camera should, therefore, be stopped down to one stop smaller than would normally be used at regular speed.—Cine-Kodak News.



Association News

CHARLES AYLETT, 96 Yonge St., Toronto, Ont., Can., *President*
 D. D. SPELLMAN, 4838 Woodward, Detroit, Mich., *1st Vice-President*
 GEORGE D. STAFFORD, Chicago, Illinois, *2nd Vice-President*
 J. W. SCOTT, 205 W. Fayette St., Baltimore, Md., *Treasurer*
 L. C. VINSON, 2258 Euclid Ave., Cleveland, O., *General Secretary*
 W. E. DOBBS, Buick Motor Co., Flint, Mich., *Chairman Com. Section*
 NELSON L. BULKLEY, 855 W. 5th Ave., Columbus, Ohio
Chairman N. P. E. C.

Those business associations which are controlled by their members are the most successful. This fact has been brought out in conferences of the Chamber of Commerce of the United States and in other ways. When members participate in the management of an association, their interest is maintained, and the group judgment of a large number of men and women engaged in one occupation or profession is sound. Members of the Photographers' Association of America have been put in control of the organization by the adopting of the new constitution now in effect.

This constitution gives representation to every club or other affiliated organization in the national council, the law-making body of the national association.

The affiliated organizations are now sending in requests for charters which the general secretary is authorized to issue to them, entitling them to elect and send delegates to the council.

The place for the meeting of the council will soon be decided. The constitution fixes the time in October. This will be the first meeting where delegates from all parts of the United States and Canada will formulate the policies for the association.

This plan gives the association a parliamentary form of government, in reality making it a business republic in which the individual members have voting power.

Policies and questions relating to the photographic business will come up for discussion and determination at the October meeting.

Already some of the clubs are beginning to discuss the problems and plan their course of action and some delegates have already been elected.

The new constitution is thus meeting with approval.

In the photographic clubs it is being said repeatedly by speakers that the better photographic work brings the better prices.

They emphasize the need for creative work, for the thinking out of a picture by the photographer which will tell a story or show action and interest the public. This kind of photograph is particularly in demand for advertising purposes.

Unless a photographer has entire command of technique, he is handicapped in composing creative pictures. He must know what he can do with equipment and materials and how he can do it.

Those photographers who attend the summer school of the photographers' Association of America at Winona Lake will have the best instruction possible to obtain in the United States and Canada in technique.

The school is organized for the purpose of bringing the photographer's technique up to a high point.

The portrait course opens August 5. Wil H. Towles of Washington, D. C., is directing the course and has engaged some of the ablest technicians in various kinds of photographic work to instruct the students and to direct their experimentation and practice. Photographers who take the course will obtain as much in a month as they could study out for themselves in several years.

Others have greatly benefited from the course in previous years, but this year classes are made up of smaller numbers to a class and the method of teaching has been improved.

Registration should be made as early as possible by letter sent to L. C. Vinson, General Secretary, 2258 Euclid Ave., Cleveland, Ohio.

HIT CHAT

About our friends.



Ye Editor Retaileth Neues of Ye Profession and in Quaint Italics Titillateth Ye Sphynx with Hys Quill

IN MEMORIUM

William Harding, P. C.

William Harding has edited the last page of his existence and with the galleys neatly locked has gone to press. The text of this glorious issue shall be read by his Maker and we feel certain shall be found good.

The Editor of Camera, Dublin, Ireland, was one of the men who contributed good English, sound ideas, and a whole-hearted ambition to better photography to the literature of that science and art. He was fearless when certain of the right and disinterested in his controversies.

At this long distance the sense of loss is keen and we realize how big a space he leaves vacant by his death.

Our heartfelt sympathy is projected over seas to his family and associates and this expression, though we word it, comes from thousands who would speak for themselves if they had the means.

Billy Wolff

Billy and his smile came in to see us recently. We are one of the hundreds who like him and he leaves one the happier for his presence. Years cannot dim his lustre or dampen his cheer, and he shall always be a welcome ray of Kosher sunshine.

H. Lancaster Goes Abroad

Our old friend from Martinez, erstwhile president of the Photographers' Association of Northern California, portraitist and good fellow sailed on the Virginia, Saturday, August 3rd, for the Panama Canal, Cuba, and way ports. On his return he will visit relatives in Seneca, Caldwell, Rochester and a few other places, arriving home sometime in October. While he is away, his son, Ernest, will conduct the studio.

Mashed Potatoes and Morals

An eastern journalist commenting on the fact that there are 442 ways of cooking and serving potatoes, urges that hotel and restaurant cooks be taught some of the other 441 ways and so give the world a change from the mashed treatment of the tuber. Now mashed potatoes are representative of a system, of a national efficiency system. They are part of our standardization. A boiled potato, truly enough, may be sliced and fried or put into a salad; a baked potato may be done over into a thickener for the puree; but the glory of the mashed potato is in being a recourse under any and all circumstances. Boiled or baked, you can always gather the left over spuds and run them in and out of the mashing machine and — they make a wonderful filler for the plate that should show large and lonely expanses if only the thing after which the dish is named were put upon it. As a moral deduction remember that mashed potatoes deliver a sermon on the utilizations that avoid waste.

That Market Street Fire

A fire broke out next door to the Eastman Kodak Store in San Francisco and a cellarful of lacquer and wax made a torch that gutted the fireproof building until nothing was left but the unburnable shell. Three water towers played upon the blaze and that cellar was filled so full of water that the sidewalk opening spouted like geysers. It looked as if cameras and supplies were going to be scarce in these parts but our friend Elwess the Eastman store manager was on the job. He kept the front and back doors ajar and placed an electric fan just behind each. This blew the smoke through in a direct draft. Two or three barrels of hypo were broached in the cellar and a canal was improvised which channelled the seepage to the sewer

till sacks of sawdust could be gotten to make a less soluble dike. The floor vents were opened and fans kept the smoke moving away from stock. In consequence of these precautions the loss was negligible and the better part of several hundred thousand dollars of fine new stock was not even tainted with the odor of smoke. There is a rumor that Elwess is to be promoted to Fire Chief of the Market street store.

A Worthwhile Photo Competition

The California Grower is a monthly magazine devoted to the interests of the Grape Growers and Deciduous Tree Fruit Growers of California and its editor H. F. Stoll has succeeded in making so class-conscious a journal one of considerable general interest. Inasmuch as that publication proposes to run a photographic contest and we are to be one of the judges we are interested. The ten dollar first, five dollar second, and five one dollar prizes will interest our readers. The closing date is September 21st and you are urged to send in your prints early. Write to The California Grower, 85 Second Street, San Francisco, California, for rules and conditions.

Guy C. Bingham

On our recent visit to Chicago Guy took the time and trouble to come all the way from Rockford to meet us. We need hardly say how pleased we were and how distinguished we felt. Guy is as cheerful, as fat and sassy as ever and fuller than ever of enthusiasm for the Master Finishers' Association.

Tony Babb

If you have a fl-8 lens and set it at its largest aperture, snap at 200 or faster you may be able to get Tony Babb in motion. Today he is in Seattle, tomorrow in Los Angeles, the day after in San Francisco. If Tony wore a frock tail coat the tails thereof should be standing straight out behind him. He flits like the gentle butterscotch from flower to flower and wherever he goes he carries a smile with him that simply cannot be resisted. He lives in Los Angeles but we in San Francisco cannot, somehow, like him the less for it.

Robert Darrow Lothers Arrives

On the bright and sunny California morning of July 27th, there came to the home of Haydn Lothers and his loving wife a little visitor. Not a visitor to be accurate but a member of the family — a little fellow with a lusty voice who looks just like his mother and father. No fairer flowers bloom in this, God's country, than the babies that open their eyes under these blue skies and the Lothers have begun a new life and an access of joy that only those of us who have had like experiences can appreciate. Felicitations, dear friends. May your tribe increase.

The P. I. P. A. Convention

This issue of Camera Craft will appear, wet from the presses, as the convention is in full swing. We shall be seeing and talking with old friends from distant parts, and God grant, shall make new friends to add to a blessed collection of friends. Conventions are wonderful factors in enlarging one's circle of friends, expanding one's soul, and widening one's vision to better work, greater enjoyment of the profession, increased profits, and best of all a more human outlook on business and life in the large.

Another Distinction for Dr. Pardoe

From the Bound Brook Chronicle of July 26th we learn that our friend Dr. J. B. Pardoe has been awarded \$500 in the Eastman Kodak Photographic Contest. The judges were Ethel Barrymore, Howard Chandler Christie, Clare Briggs, Rudolph Eickemeyer, Kenneth Wilson Williams, and Hector Charlesworth. A verdict from so well varied a jury may be accepted as rounded and complete. Amongst the thousands who will be glad of Dr. Pardoe's access of cash and acknowledgement of ability none can be happier than we of Camera Craft.

W. A. Watson

Another example of persistent effort and ambition is that of W. A. Watson of England. A highly skilled artisan in the making of musical instruments who must be busy as the head of his own business, he finds time to send in real pictures every month for our competitions and has won several awards.

Harry Fell

The youngest old man, the oldest young man, the grandest man old or young that conventions bring. Harry is that part of any convention around which it moves. As a matter of fact he is connected with the Eastman Kodak Company of Rochester. His breadth of sympathy and generous spirit makes him a connection of the photographic industries and crafts at large. Always helpful and with a long head that makes his help useful to anybody, anytime.

Charlie Kaufmann

If you attended the San Francisco convention you saw, you heard, and perhaps you met and talked with Charlie. For a man who represents the largest commercial photographic concern in the world, you noted his modesty, lack of big business autocracy and general kindness. He has a sense of humor and of proportions. You can't get a rise out of him on unimportant matters. Long ago he learned to let little things pass and even that some of the seemingly big things are not so big in retrospect. You would never associate him with high pressure stuff and yet it is said that when he starts digging in the dirt flies fast and furiously. As observed in him, big business men and philosophers are very closely allied.

Paul True

Away back in the history of American Theatricals, in the days when Julia Marlowe was an infant prodigy and the elder Sothorn lisped his way through Lord Dunsreary, when this writer was musical conductor of an opera company troupng the continent, Paul True traveled ahead of the show and fixed it so we got bum rooms in the small town hotels, and succeeded in getting a sixty-forty break for the management when the next best man would have been happy to get us a forty-sixty arrangement. He has lost none of his humor, none of his bon hommie, if you know what I mean, and is the same old Paul, a little older and darn little at that. He has added a few more damns to his daily usage but lets them loose with the same light heartedness. Bless his soul, he hasn't changed a bit.

Death of W. W. Swadley

William W. Swadley was a respected member of the Commercial Photographers' Association of San Francisco and an honor to his craft. On August 6th he passed away leaving his fellow photographers bereft of a companion and friend. His wife and family have lost an affectionate head of the household and only the acceptance of an eternity where there shall be no partings can assuage their present grief. God rest his soul in that infinity of time.

Middle Atlantic Convention

The Pre-Holiday Convention takes place on September 16th to 19th at the Penn-Harriss Hotel, Harrisburg, Penna. Demonstrations are to be featured and abstract lectures taboo, and the men selected to make them have been searched out from all parts of the country. There are to be liberal prizes and trophies in the various classes of the craft including nine gold and as many silver medals. The Middle Atlantic States Photographers have always achieved really outstanding gatherings and there is every reason to expect this convention will at least live up to their reputation.

Many Coming West

The convention brought many eastern manufacturers and their representatives to this blessed part of California and their return home starts another boom for the west. Burleigh Brooks, a young and prosperous photographic merchandiser of New York, Dr. Bousefield, recently from the Mission Hospital in the heart of China, and several others are coming and more will come when the wintry winds begin to blow and the thermometer sinks into the ball and goes hard.

Johan Hagemeyer

Due to ill health and overwork, Johan Hagemeyer had to spend some weeks in rural retirement. He is back at his studio for the time but is planning to remove to the south. We shall miss him as a man and artist. Wherever he may go, art will be bettered for his presence and photography exalted by his work.



PHOTOGRAPHIC DIGEST

Edited by H. D'ARCY POWER, M. D., F. R. P. S.

Amidol for Everything

(Continued from the August issue)

This has been my own practice ever since Baligny introduced the acid formula and while I have tried many others experimentally I always return to it. From time to time I have published in this department many suggestions and now I would draw attention to the following paper by M. H. Cuisinier in the *Revue de Photographie Francaise*, and translated by the *Brit. Journ. Phot.* which marks a distinct advance in technique. I would like to add from my own experience that if the amidol developer be kept sufficiently acid it may be used over and over for several days, as the reducer is used up either the development must be prolonged or fresh added. M. Cuisiniers directions are as follows:—

Acid amidol developing solutions act less energetically than the neutral developer, and for this reason are more controllable. There is also less tendency to veiling when development is prolonged. It is further claimed to be more sensitive to the effect of bromide, so that over-exposures can be more effectively compensated for.

For the quick preparation of acid amidol developers three stock solutions must be available:—

A.—Sodium sulphite

(anhydrous)	100 gms.....	4 ozs.
Hydroquinone	0.5 gms.....	9 grs.
Lukewarm water		
(boiled), to make	500 c.c.s.....	20 ozs.

Allow to stand and filter. In a sealed bottle this solution will keep unchanged for three or four months.

B.—Commercial soda bisulphite lye (dens. 1.32). This keeps indefinitely.

C.—Potass. bromide 10 gms..... 1 oz.
Water to make 100 c.c.s..... 10 ozs.

This suffers practically no alteration on keeping.

Two-Dish Development

It is found advisable to use the acid amidol developer in two distinct forms, kept ready to hand in two separate dishes. One dish contains a solution made up to give contrast and density (the "hard" bath), and the other a solution designed to give detail and harmonious gradation (the "soft" bath). It is thus possible to apply a certain correction for errors in exposure.

Colour Snapshots

An exhibition is now being held by Messrs. Colour Snapshots, Ltd., in the Cooling Galleries, 92, New Bond Street, London, W.1., where it remains open until Saturday, December 15, from 10 to 6 (Saturdays 10 to 1); admission is free. The exhibition consists of some 30 to 40 colour photographs made by the Company's process, the basis of which is the use of a composite of three separately sensitized celluloid films which are exposed simultaneously one behind the other the blue sensitive emulsion being at the back, and the red sensitive (blue printer) at the front. These films will be placed on the market in two forms, as daylight loading spools, each consisting of a film for four exposures, and as separate flat or cut films for exposure in dark slides. Owing to the arrangement of the sensitive emulsions and the special degree of sensitising each, the speed of the composite is rated at 300 H. and D., permitting of exposures being made with ordinary hand cameras under the same conditions as prevail for ordinary monochrome photography. The examples on the walls are the results of exposures made in England during the last few months, and some of them at a comparatively early stage in the perfection of the process. Most of them, we understand, are enlargements,

the process of printing consisting in applying a yellow and a red dye image to a bluetoned bromide enlargement. It is abundantly evident from the exhibition that a remarkable degree of success has been attained in the making of a sensitive trifilium capable of yielding three negatives at one exposure with a lens of average speed. Many of the snapshots were taken at a lens aperture of f.6 and smaller and the nature of the subjects, (moving figures, etc.) shows that in many cases a fairly rapid shutter exposure was given. All things considered, the results on the walls are satisfactory, for the colour rendering it of a kind which is bound to be highly attractive to the amateur photographer. Throughout the series the definition of the photographs is quite good, due to the fact that the blue print, which applies the chief detail, is made from the negative next to the lens, that is to say on the film sensitised for red. It is stated that supplies of the roll and cut-film for amateur use will be available for a few weeks before next Easter. Film for professional use will, it is hoped, be obtainable considerably sooner. Inquiries respecting the process will be willingly dealt with by Messrs. Colour Snapshots, Ltd., 35, Davies Street, London, W.1.

Dye Printing of Matt Prints

In the Brit. Journ. Phot. Rene J. Garnotel writes on this subject, opening his paper with the following, to me, extraordinary statement: "Success with this process is attained only in the case of prints on glossy paper," and then goes on to describe a complicated process for matting prints made on such glossy papers by squeegeeing the treated prints on ground glass. It is a great pity that a process that can give such beautiful results as this should have its application limited by positive statements of this kind. I have a plentiful supply of prints in all colors made on Goeverts Ridex, matted with perfectly satisfactory whites. If the technique I described in the Brit. Journ. Phot. of July 15th of last year, and previously in the April and May numbers of Camera Craft, is carefully carried out there is no difficulty in obtaining prints in full gradation and yet free from staining.

I note that the old dye mordanting process of Traube, and later the subject of my paper in Camera Craft of Dec. 1911, which depends on converting the silver image into silver iodide and using that as a mordant for dyes, afterwards removing the silver by hypo, is now proposed as a means of making three color prints by the superimposition of prints from three negatives. As the method has been in use for nearly twenty years, and Traube originally patented it it is difficult to see where the claim for a patent lies such as that sought at the present time.

Exposure Time

P. Ziegler in the Swisz "Camera" points out that tables and light meters do not settle the problem of correct exposure time; that when light filters are used with numbers indicating the increase in time such increase will depend upon the color sensitiveness of the plate to given colors and large errors may occur. That few workers take into consideration the loss of light in compound lenses, first by direct absorption, and secondly from each surface of the component part by which half of the total entering light may be lost, nor thirdly do workers give sufficient attention to the actual working speed of their shutters.

The High Point in Flash Lamps

The Vierkotter flash lamp described and patented some time ago, is now on the market, and providing the cost is not prohibitive offers advantages that have not heretofore been realized. It consists of an exhausted bulb containing the necessary amount of flash powder, electric connections provide for the unobserved ignition of the powder whose total time of burning is only 0.05 of a second time and whose active period is but 0.0083; this is less than the nerve reaction time and makes the startled flash light face an impossibility. The brilliant light is suffused because it comes in the main from the illuminated smoke and not from the powder direct. So far as the description allows us to judge we seem to have here reached high water mark in flash lamp construction.



THE AMATEUR AND HIS TROUBLES



Conducted by SIGISMUND BLUMANN

Wax Oil Paint Medium

The manufacturers of Photo Oil Paints furnish tubes of Medium which is the best for the respective brands they produce, but occasionally it may be necessary to make some at home. Here is a formula which serves me well. Slightly warm some floor wax in a jar which you have placed in a pot of hot water. When the wax is liquid add to each ounce thereof half an ounce of waterwhite turpentine, stir well and allow to cool, then add a dram of white Japan and two drams of boiled linseed oil. If thoroughly mixed this will set like a jelly compound. Use it sparingly. As much or as little as will be taken up by the end of a toothpick will serve to mix all of any one color you may need for immediate use. The medium is not only for thinning the oil paint but helps to give a smooth covering, cleans up parts needing such treatment. Lastly, it is one of the best print waxers I know. In the last use be sure to smooth it out or markings may show when dry. If a high gloss is desired for a print, polish with a clean rag and end with a light brushing as in polishing a shoe.

Protecting the Fingers

Many persons are poisoned by certain developers and it has been recommended that they work with rubber finger cots. My own experience with rubber gloves and finger cots has been such that I would rather be poisoned or quit using these developers which effect me badly. Unfortunately Metol is the worst offender and the most popular of the toxins. Here is a way that will enable you to keep your fingers in the solution for hours without fear or inconvenience. Get a pint can of Victory White Rubber Cement and paint the fingers usually dipped into the developer up to the second joint. When dry give a second coat. There is a brush soldered to the screw cap of Victory cans. When

the day's work is over wash off the rubber with benzine, benzole, gasoline, naphtha or any kindred solvent, or do as I do; just peel off the film with a finger of the other hand. It may be induced to roll off like a tight finger of a glove.

Collodion for Prints

A large bottle of Mallinicrodt's Collodion recently came into my hands and as I am not interested in the practice of making my own plates or in the complex science of photo-engraving, I had to find a use for this or waste it. There is a splendid way of applying it. I dilute the rich cellulose solution with amyl acetate or methyl alcohol till it is water thin. In this solution I dip my prints for a minute or two and remove with a quick sweep and hang by one corner to dry. They become water-proof, gas-proof, quite fadeless if otherwise fixed and washed, and are almost scratch proof. Of course the prints must be bone dry and there should be no flame in the room for collodion whether made from nitrose or acetic cotton is highly inflammable and the solvents are explosive.

Tint Blocking Prints

In making some prints from negatives gotten at a recent fire it was desirable to have the pictures tinted red but to keep the margins white. This was simple enough. A mask was made of the proper size, cut out on thin stencil board. This mask was placed over the print and the desired color in Photo Oil Paint was rubbed on with a soft rag. In one or two instances the edges were not as clean cut as should be and it was necessary to wipe out with a clean rag dipped into the wax-oil-medium given below.

Contributions for this department
will be gratefully received.

SALON WEEK
IS COMING



CLUB NOTES

EVERY PRINT
A WINNER



FORTHCOMING EXHIBITIONS

September 2nd to 7th, 1929. Ninth Annual International Salon New Westminster. D. E. Mackenzie, Hart Block, New Westminster, B. C., Canada, Secretary. Closing date, August 17th.

September 15th to October 15th, 1929. Pacific International Salon of Photographic Art. Portland, Oregon, from September 15th to 30th, and Eugene, Oregon from October 5th to 15th. Albert Jourdan, Chairman of the Salon Committee, 407 Morrison Street, Portland, Oregon. Closing date, September 1st.

October 5th to 20th, 1929. Twenty Fourth Annual Salon of the Photo Club de Paris, France. M. E. Cousin, Secretary, 51 Rue de Clichy, Paris 9e, France. Closing date, September 1st.

December 21st, 1929 to January 25th, 1930. The Scottish Photographic Federation. 22nd Annual National Salon. Robert Marshall, Hon. Salon Sec. 69 Evington Street, Glasgow C. 4, Scotland.

Another Trophy Cup Competition

The Associated Camera Clubs of America is starting another Trophy competition. All Active Member Organizations are eligible and requested to put forth their best efforts in this competition, which will start with the Salon Season, September 1, 1929, and will end August 31, 1930. The Club that has the most prints accepted in any bona fide American and Canadian Salon during this period, will receive the trophy, to be held by that club for one year, when it is to be turned over to the winner of the next year's competition. The Club winning the competition three times will become permanent possessor of the Trophy Cup. The prints accepted in the various salons do not necessarily have to be different, but a print may be counted as many times as it has been accepted in the various salons. All Active Member Organizations expecting to participate in this competition are requested to keep an accurate record of the salons in which the prints are hung, the names of the members submitting the prints, the titles of the prints and number of prints and submit the same to the Secretary of The Associated Camera Clubs of America not later than October 1, 1930, in order that he may check the lists and make the award. In case two organizations have the same number of prints hung in salons

during the period above mentioned, then the organization having the greatest number of different prints hung will be considered the winner.

California Camera Club

The Mortensen collection is on the walls. Masterpieces that exemplify two of our lifelong contentions: Photography can produce works of fine art, and it doesn't matter how much handwork went into the making of the final print its merits are in that print. I don't care if a painter uses his nose as a famous composer did in playing the piano, to get his effect. The thing before us is to be measured by its artistic value. A picture is a good or bad picture as it hangs not as it was made. Mortensen is an artist and if one element of his greatness must be put above others we should say that his mastery of flat lighting is to be chosen. With this most difficult form of photographic illumination he still creates an effect of solidity, exquisite modeling and tremendous relief, that is a marvel to us. Some of the subject matter is not to our taste. But what is the taste of a critic to the greatness of an artist? What may individual preferences be allowed to do toward hampering a creative genius. Personally, we feel that even in our utmost conceit we must stand chastened before such ability. We may differ but we cannot condemn.

NOTES & COMMENTS



Vitava

There are eighteen grades of Vitava paper and all perfect for their particular adaption. Old Ivory in rough or smooth, silk on ivory and cream are exquisite for brown toned prints and simulate carbons. Vitava is a business getter and a demand creator. Try any of its grades on your test negative and learn a new delight.

Lios Exposure Meters on Zeppelin

The Graf Zeppelin brought a rush shipment of the popular Lios One-Movement Exposure Meters, we are informed by the United States agent, Burleigh Brooks, 136 Liberty Street, New York City.

Each meter in the shipment aboard the huge airship is handsomely engraved: "Shipped by Graf Zeppelin, Frederickshafen-Lakehurst." In this manner it represents a wonderful souvenir of this occasion in the photographic trade.

Maroquin for Holiday Cards

A print on Maroquin looks like some exquisite creation of art on white or cream kid. The texture of the paper is stippled but the surface is soft and like the skin you love to touch. There is a quality to Maroquin which immediately appeals to every finer sense and its use for holiday cards, seasonal portraiture, and showcase attractions is going to be general when it becomes popularly known. The Defender Photo Supply Company of Rochester and Los Angeles will gladly send literature and to the profession, we have no doubt, samples.

Joseph M. Bing in Europe

That tireless and enterprising merchant of photographic products, Drem pioneer, pictorialistic enthusiast, and general good fellow, Joseph M. Bing, is at this writing in Europe. His objective was a visit with his friend Dr. Emil Mayer (Dr. E. M. Drem) but we may expect new things and new ideas on his return. Where Bing is things do move.

Nomis

Haloid Nomis is a paper particularly made for the finisher. It has every quality that the Photo Finisher wants and works under every condition that holds in the majority of establishments. It calls for no extraordinary efficiency for efficiency has been worked into the emulsion at the factory. The introductory offer made by the Haloid Company is so incredibly cheap as to surpass understanding but once tried and the customer made, it proves a good business move. Have you made yourself acquainted with Nomis?

Rytol Developer

Winter will soon be here and with it the varied exposures that come of uncertain light. A developer that can get the most out of such exposures is to be desired, then, more than ever, and we know of none that will serve as well as the Rytol Tabloids of the Burroughs Wellcome Company. The added advantage of being freed of scales, measuring glasses and what-not is not to be despised. The ordinary water tumbler and a requisite number of the tablets makes it ready. There are other Tabloid products, too, which you had better learn to know from use. Other developers, Tancol, for instance and M. Q., and Pyro, all ready weighed and made into soluble tablets. Make it a point to get acquainted with B. W. Tabloids.

Abe Cohen's Exchange Moves

On September 16th Abe Cohen's Exchange will move to 120 Fulton Street. After the many years during which this sterling concern has done business and made friends in its old location it is important that the new address be noted and remembered. When in New York City find Fulton Street, locate any man with a camera or the looks of intelligence enough to own one and ask for Abe Cohen and you will be directed to 120. Bigger bargains than ever are promised, and the same old satisfaction.

1111

Defender Veltex Paper

For those who fancy a non-baryta paper, a paper that seems to have no emulsion on the surface and looks like platinum, Veltex is specified. The surface is, however, only part of its charm for the image comes up in a deep rich black that defies description. In our own hands we have achieved some remarkable high-key prints by using a dense negative and a dilute developer and in this work have found the latitude of the paper and the purity of the tones it offers a great help. It is a paper for the portraitist and pictorialist and you should know it, intimately. Write the Defender Photo Supply Company, Rochester, New York, or its western branch at 407 East Pico Street, Los Angeles, California, for printed matter.

Kotava Positive Film

Kotava Positive Film is a distinctly new printing material which offers wonderful possibilities for producing high grade portraits. It is a positive emulsion coated on a heavy ivory white film base which lies flat.

Kotava positives have a smooth, fine grained surface and will reproduce all of the quality of your finest negatives. The black and white, or sepia prints, produced by redevelopment, have all of the effect of rich carbon prints and will command an excellent price. And this, photographers who have seen Kotava tell us, is what they have long wanted. Kotava prints are obviously of high quality and cannot be made too cheaply.

In addition to the possible sales of black and white or sepia prints, Kotava is the ideal material for oil colored prints or miniatures for which the demand is constantly growing.

Colorists who have tried Kotava pronounce it the finest material ever used for this purpose. Oil colors may be applied without any preparation of the film and anyone may secure fine results with but little experience.

If you have ever made colored miniatures on glass you know the difficulty of cutting the glass to fit a small frame. Kotava may be cut with a pair of shears, is as lasting as glass and is unbreakable.

J. K. Piggott Company

We never dreamed machinery could be so intelligent or produce so much good work in so short a time till we visited the Piggott plant at 86 Third Street, San Francisco, California. A continuous roll of paper went in at one end of a great mechanism and came out at the other end dry, squeegeed and ready cut to size. We saw ten thousand such prints stacked for packing to fill one order for a nationally advertised dress firm in the east. Piggott has a reputation for delivering custom quality pictures of real photographic value at machine prices. And again we say that advertisers are learning to use the story telling power and conviction of photographs.

Bell & Howell Co. Dedicate \$500,000 Engineering Laboratory to Future of Movies

Bell & Howell Company, Chicago, for 22 years the leading designers and manufacturers of the world's motion picture equipment, have just dedicated their new half-million dollar engineering development building at Belle Plaine and Rockwell streets. Within its walls have been assembled the mechanical equipment and a technical staff whose purpose is to guarantee to the art and the science and the mechanics of moving pictures a future of unparalleled achievement. The entire motion picture industry has been informed of the purpose of the enterprise and has been invited to assign to the laboratory any phase of mechanical technique on which it may require experiment and information.

National Photo Company Service

Jim Reedy has a brother who needs no higher recommendation than that he is as fine a fellow and as honorable and efficient. Well, E. M. Reedy is the head of the National Photo Company of Minneapolis, Minnesota, and that concern is prepared to make Photo Post Cards in any quantity for consumers and the trade, also Photo Enclosures. Business is looking to photography more and more and the results are highly satisfactory to the user and the producer of such pictures. Pictures tell the story. Let the National Photo Company make the pictures and the story will be well told.

An Entirely New Camera

The Ihagee line of cameras is well known throughout Europe but up to this time has entered America only when specially ordered from abroad. The Folding Reflex is remarkable for its compactness, efficiency, and speed of operation. One motion opens it and sets it in focus for infinity and it is claimed that every part is rigid and that the focal plane shutter works without jar. The Duplex is a folding camera with every known talking point and two shutters,—a focal plane and a between-the-lens. Like other Ihagee products precision and quality are guaranteed. Herbert and Huesgen, 18 East 42nd Street, New York City, are the American agents for Ihagee and that is sufficient guarantee to cover everything.

The Latest in Voightlanders

When Willoughby announces something startlingly cheap, be assured it is not just cheap but good. We have never known or heard of anything unsatisfactory in a Willoughby transaction. They now offer a Voightlander camera in the $3\frac{1}{4} \times 5\frac{1}{2}$ size with an F. 4.5 lens in a Compur shutter at the price of \$50. Hard to believe but officially announced.

J. W. Beattie

When you think of Lights you will immediately think of J. W. Beattie. He has put modern, efficient lighting systems within the reach of every photographer and Beattie's Hollywood Lights are universally known. At the convention he again demonstrated his exquisite art in creating backgrounds by light and shade. His public demonstration from the platform made a sensation.

The Beach Multifocal Lens

At the Buffalo convention there never was a moment when the Wollensak booth was not crowded. Andy Wollensak Jr. wore out a pencil a day writing orders for the new lens and that objective was the talk of the profession. It may interest the reader to get a preliminary description of the lens and what is claimed for it.

In the first place it startles one with concentric rings, cast, molded, or ground into or upon the back combination. One

expects a diffusion effect and in practice not only finds sharp focus but wonderful definition, depth and focus beyond belief and unusual speed. The Multifocal gives the definition at full aperture, equivalent to F. 3.3 which has hitherto been expected at F. 6.8 or so. The image is peculiarly beautiful in modeling and the shadows do not block up.

We have not had the opportunity of working with the lens but have seen several prints made from negatives exposed behind it and are prepared to state that the claims are not idle or exaggerated. A circular has been prepared which may be had for the asking. Write the Wollensak Optical Company, Rochester, N. Y. for a copy.

Zeiss Lenses

New names come and go or stay and serve but Zeiss are here and still constitute a standard. The Zeiss Tessar always remains an object of pride and satisfaction to the owner. Motion picture cameras gain in efficiency from being equipped with an ultra speed Tessar. A Zeiss catalog is an educational volume. Write for one.

Kodak Company Build New Plant

Construction of a plant for the manufacture of cellulose acetate at Kingsport, Tenn., by the Tennessee Eastman Corporation, subsidiary of the Eastman Kodak Company, is beginning. Four buildings will be erected adjacent to the company's present plant, which distills wood waste into a number of chemical and industrial products, including acetic acid and acetic anhydride, which are ingredients of cellulose acetate.

Cellulose acetate, the principal constituent of safety film for home movies and X-ray photography, has hitherto been manufactured in Rochester by the Eastman Kodak Company. The manufacture of this substance in Kingsport means carrying on the operation closer to the source of raw materials, which is expected to be of advantage to the Kodak Company. In addition to the acetate chemicals which the Tennessee Eastman Corporation produces in its existing plant, cotton linters, which form the base of cellulose acetate, are obtainable from nearby southern cities.



Scenario Writing for the Amateur

A good book on a timely subject by an author who seems to understand with the perceptions of an amateur just what the amateur wants, needs, and can put into present use. The text, however, by no means limits the usefulness of the book to the mere amateur for it covers fundamental principles which will serve those serious enough in their intent to become professionals. Marion Norris Gleason has done a good job and the publishers in their turn have gotten out a book worthy of the standards of the American Photographic Publishing Company. It is well printed on good book stock and illustrated with judicious selectivity. Bound in red cloth, 308 pages at \$3.00 from Camera Craft Book Service.

Three Splendid Books

The darker days are coming. The time for firesides and cozy reading. For the inglenook and the mood that goes with it you will find no better satisfaction than from reading *Secrets Inside* by M. M. Dancy McClendon, or *Pat and Pal* by Harriet Lummis Smith, or *Berkeley Street Mystery* by M. R. P. Hatch. It is not the mission of this magazine to go to lengths in the praise of works of fiction but these pleased us so mightily that there is a pleasure in passing on the good word. All three are beautifully printed and bound and published by L. C. Page and Company, 53 Beacon Street, Boston, Mass.

Books from the Ms. to the Bookseller

A curious subject but by no means a curious book. Rather an indispensable for those who have an interest in the making, the selling, or the writing of books. John L. Young has taken his subject seriously and dealt with it ably. He begins with the very conception of a book, the contact between writer and publisher, the handling of manuscript, the planning of the book and its printing, the binding, the

exploiting and marketing, and finally the actual retailing over the counter. Beautifully bound in dull green Hollands, printed in the tasteful type faces for which Pitman is known on unusually good book paper, and full of meat from cover to cover, 121 pages in all, for \$1. Pitman and Sons Publishers. Camera Craft Book Service.

Handbuch der Photographie

The fourth volume of the series carries the same high recommendation that comes of Dr. Eder's name on the cover with the addition of the further authority of Dr. Adam Trumm. The present volume deals with printing processes, such as the iron, uranium, platinum and non-silver emulsions. 270 pages and 31 illustrations and diagrams. It seems almost redundant to praise these issues, their value being so well established with those who read German and desire minutely comprehensive text books. Obtainable through Camera Craft Book Service.

Illustrative Photography in Advertising

True to its policy, Camera Craft Publishing Company, has issued another useful, yes, indispensable book. *Illustrative Photography in Advertising* was written by Leonard A. Williams, A. R. P. S., Director of Visual and Industrial Education at the State Teachers' College, St. Cloud, Minnesota, and besides a mass of technical knowledge he has put between the covers much that comes of good taste and innate ingenuity. The volume covers the subject completely and is devoted only to that subject, carefully avoiding the confusion or distractions of sidelines and deviations. It is profusely illustrated with full page engravings and diagrams and is beautifully bound in blue cloth. Nothing on *Illustrative Photography* has hitherto appeared in book form and the advance sale promises an exhaustion of the first edition in a short time. Your dealer or Camera Craft Book Service for \$3.

Visual Illusions

A curious book in that the layman will read it with interest as an oddity and to learn a few more dinner table amusement stunts, and the student of optics will take it as it should be taken, as a profound study of the phenomena of sight and a compilation of about every demonstration thereof.

For the serious photographer and the pictorialist who would learn what to do, what to avoid, and why and how, M. Luckiesh has furnished an invaluable guide. The illustrations are many and clear. The format up to the unvariably high standard of the D. Van Nostrand Company. 252 pages bound in heavy board, blue silk cloth covers. Price \$3.00 from Camera Craft Publishing Company.

Amateur Movie Craft

Another addition to the growing literature of the Motion Picture Camera and a good one. The Cameron Publishing Company seems to have a faculty of making books that fit the amateur's needs. This one may be obtained from the Camera Craft Publishing Company in paper covers for \$1.00 or in cloth binding for \$1.50.

Intensification and Reduction

A series of articles most ably written and carefully compiled by E. J. Wall and bound in substantial red cloth to sell for \$1.00. The formulæ may be relied upon to do what is claimed for them and the procedure is thoroughly explained. 40 pages. American Photographic Publishing Company, or from the Camera Craft Publishing Company.

The Science of Exposure

As a matter of fact exposure is a matter of expediency. Light values are always changing, conditions modify procedure. It is quite impossible for even the most adept photographer to say what the correct exposure should be at any time from a mere eye-view. Meters of various sorts are, therefore, made to assure results and save the waste of opportunities and materials. The Camera Craft Universal Exposure Meter has been devised to cover every need. It will apply to motion as well as still photography and its tables are computed from the sensitivity of emulsions of

today. It not only figures in the location by zones, but takes into account altitudes. A little study is required to attain speed, but the principles are simple. Coming in a durable cloth covered envelope, it should last for years, and the booklet accompanying it is a comprehensive treatise on exposure in general. To be obtained of your dealer or from Camera Craft Publishing Company for \$2.00.

Deutscher Kamera Almanach

The Germans have a way of doing things like these in a big way. They seem to recognize no limitations and have printing facilities which enable them to produce books at a price that astounds us. The Deutscher Kamera Almanach is not just another annual but one more fine collection of pictures and information of inestimable value. Published by the Union Deutsche Verlagsgesellschaft of Berlin at 6.80 RM and obtainable from Camera Craft Publishing Company.

Executives' Business Law

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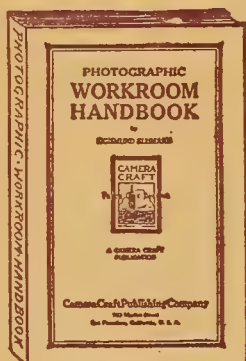
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A Photographic Monthly
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SIGISMUND BLUMANN, EDITOR

Claus Spreckels Building, San Francisco, California

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Fred R. Archer

An Artist Who Has Begotten a Controversy

By Sigismund Blumann

Illustrated by reproduction from some of his representative work



There is a remark that affects me as the proverbial red rag is said to affect a bull. When some pictorialist seeks to throw a slam and says "More of that Hollywood Stuff" I always demand an explanation and this is what is generally given:

"It isn't fair to hang these prints made on the Movie Sets. The property man and the scenic painter have made those pictures and the Hollywood fellows just go onto the ready made set and shoot."

Let us consider this proposition somewhat. Just what does the glorified pictorialist who is thousands of miles from Hollywood do to get his pictures? Is not the landscape ready made for him? Does he move mountains or plant trees, or has a God who is merciful and generous to amateurs so composed Nature's elements that he may average one out of a hundred snapshots for a Salon print?

As a matter of fact, making pictorial negatives on a Movie Set is considerably harder than amongst the lavish plentitude which the open country offers. Actually those pictorialists who have made winning pictures on the painted scenes have had to wait longer for the propitious light, to work harder to persuade the management to permit them to set up a camera, have had to use heart breaking means to get the persons to pose, and have in nine cases out of ten not made

the picture on the set after all but on the contrary have gone home and used a table top and a figurine.

The picture that gained Fred Archer the most criticism because it gained him the most fame has been, again and again, to my knowledge, condemned as a mere Motion Picture Still. I happen to know Fred not only assembled the elements and composed them but created them. He made his props from cigar box wood and equipped an Oriental figure with a tin-foil scimitar. What miracles of lighting and superskill in printing achieved the finished picture I do not know. But it behooves us to take off our hats to the man who not only makes a Salon picture but makes the things that make the picture.

You do not have to live near Hollywood to do that. You might do it in New York, or Pawtucket, or Dawson. But you should have to possess the ability, the will, the art. No great architect designed, no master builder erected, no sculptor ornamented Archer's Taj Mahal. He made it from a cigar box. Get that, you carkers and go and try to do as well with a real Turk in the real Taj Mahal.

And that introduces our subject by dumping him right in the middle of everything. We started before we began and are immediately ready to learn something of the man.

I asked Fred to write such biographical data as might help me to make the reader believe I knew all about him and he let me down at the very start by saying: "I first saw the light of day a number of years ago at Atlanta, Georgia." Fine and accurate as to location but how long is a number of years? This ladylike reticence shall not spare him. Guessing at random I should say this man Archer is over twenty and under sixty. Which will do as well as any age for achievement. His work is mature and he has escaped Oslerization.

His father was a photographer away back in the tintype days, which assures us that the youthful Archer nostrils were inured to the smell of collodion, acids, and sulphurated hydrogen.

When about six months of age the family migrated to California and the facts as gotten from the more or less ambiguous autobiog before me show that the part of California selected was Redondo Beach and that at four years one indulgent father gave his son a silver dollar and put him on the back porch of the tin-type gallery to play. A silver dollar is a great deal of money for a photographer to have, a tremendous amount to give a child to play with, so Pere Archer must have been a successful photographer. The object of this munificence was to keep the kid out of the way and quiet so that a sitting then in progress might be completed. A passerby took the dollar and the kid howled, so the sitting was spoiled anyway. Early tragedy in the life of genius.

And now the plot evolves.



THE SPIRIT OF THE LAMP
Fred R. Archer



ALADDIN
Fred R. Archer



THE CITY OF BRASS
Fred R. Archer

"In my early teens (still delicately vague) my family presented me with a Brownie Camera and thereby started all my fun."

Oh, you Uncle George Eastman, what have you not done to an otherwise normal and sane world devoted to its tatting and tintypes! How many millions of nice, decent young men and women have you started on the iniquitous path of amateur photography! Fred Archer of Hollywood and a Brownie. You can buy Brownies for a dollar or two a throw and an Archer print has been known to sell for twenty-five dollars or more.

With a naive slam at Dad whose nitrate of silver stained hands betokened the bread winner, Fred says:

"About this time artistic tendencies inherited from my mother's side of the family seemed to triumph over the mechanical ones from my father's and I went in for a career of art."

We judge that between paragraphs several years elapse.

Thus artistic proclivity was fostered and the young was trained in the way in which he was to shoot with schooling in drawing, painting, and modeling in clay. A confession that he learned to realize that pencils, brushes and tools were only implements and that creation of art work came from within the worker, no more or less than with the camera, would seem to warrant a belief that Fred found the camera more to his liking and with prompter facilities. Suffice it to know he has hung no paintings and exhibited no statuary at the Salons and he has shown many acclaimed photographs.

From now on I am going to make the man speak for himself. He is not so good a writer as myself. He is not explicit enough when speaking of time, but he knows the facts as well as I do and he uses fewer words to tell them.

"Meanwhile Father started The Archer Camera Co., of Los Angeles, manufacturing and repairing of photographic equipment, and my after school hours were spent in work upon all kinds of equipment and construction of equipment. The knowledge gained here has been a great asset in my work.

"Photography now became my hobby and I joined the Los Angeles Camera Club and later was one of the group that organized the Camera Pictorialists of Los Angeles.

"When I embarked upon a career as a full-fledged commercial artist my photographic hobby became my safety valve and the only real relaxation that I knew. Week-ends I tramped the fields and hills in search of the illusive landscape and returned rested and ready for the next week's grind.

"Returning from France at the close of the World War I saw before me the huge task of starting a business all over again and while figuring out where to start I was offered a position in the art



MORGIANA
Fred R. Archer

title department of a large motion picture studio whose managers had just realized the importance of good photography in art titles and advertising work. Needless to say I accepted and was soon put in charge of the department. I stayed there for five years and was instrumental in changing from the harsh hand drawn title background to the softer photographic ones.

"I was also instrumental in starting the animated main title for which this Company afterwards became noted.

"Later I gave up title work and joined the movement for better still pictures and photographic advertising. I have followed this line since and a hobby has become a livelihood, but best of all it has still remained a hobby.

"After the war period my ideas changed and an urge to create crept over me. I no longer wanted to depict only landscapes, I wanted to create my pictures. It was at this point that I started my "Illustrations for the Arabian Nights." Here were problems to work out, new ideas creeping in and I started making pictures with a preconceived idea, I became what I believe should be termed an illustrator. An idea would come to me for a picture and I would sketch it out on paper and later make it into a photograph.

"I ran into problems which required mechanical skill as well as artisticness and Dad's influence gained equal footing with Mother's. I had to build settings for these pictures in miniature and later double expose or double print my figures into them.

Here was a new field and one that called for thought and concentration and it gave me a great relaxation in the planning and building. Most of my later works have been done this way and I feel that here is a field of expression that is practically inexhaustable.

"Most of the Salon reviewers for the last few years say of my pictures, 'This is a picture made on a motion picture set' or 'doubtless this was shot on a motion picture set.'

"Well I do work for the motion pictures but most of the settings are little minatures which I build or compile myself and usually photograph on a table top. Later I double print or double expose my figures into them and if they are motion picture settings, I have the pleasure of planning and making them, for instance, (the illustration accompanying this article), 'The City of Brass' was made from three different negatives. The castles, a minature setting photographed to allow the lower part of the negative to remain transparent. This negative and the one of the cloud were then bound together and printed, dodging the lower part of the print in order to blend the cloud, leaving the lower part of the paper unexposed at the bottom and blending upwards.

"The negative of the two figures was shot outside against a pure sky allowing the sky to burn in on the negative in order to appear



CASSIM IN THE CAVE
Fred R. Archer

white on a print. This negative was printed in the ordinary manner over the unexposed lower portion of the paper and running over the slightly exposed lower part of the cloud.

"This type of photography opens an unlimited field of creation and furnishes many hours of wholesome pleasure."

What is a Good Picture?

By Thomas Southworth

What photographer has not been exasperated, after making a fine set of negatives and submitting proofs only to hear that "they are not good." Now this photographer has been making pictures a long time. Perhaps ten, twenty or thirty years. He has also been honored at Conventions and in other places and his understanding of photographic technique is of the highest order. No man, either in the same or any other business or profession takes his work more seriously. No man could put greater effort in his work to please himself and his patrons. And yet, and probably with a set of negatives and proofs that HE KNOWS runs a little above his average, and which gives him a feeling of pride and pleasant anticipation in submitting to the sitter, or parent of sitter, he is rewarded with the fateful words, "they are not good," followed with "I'd like to arrange for a re-sitting."

Now let's get the predicate right. Review this photographer's qualifications, as set out. Remember that he did not stand idly by the camera whilst the mother did the entertaining, and made three or four negatives and called it a sitting, on the contrary, he has spent a little time in getting on good terms with his sitter—if a child—and proceeds to make a dozen or more negatives having the finest facilities for making rapid exposures, doing his own entertaining throughout, adapting its form to the age and temperament of the sitter, promising himself that he MUST get something better than anybody else could make. "They are not good," is the first comment to greet his ears, NOT every time, to be sure, not every other time, but not so rarely as to be negligible.

I heard of a leading photographer in the city of Nashville, Tennessee, before the advent of even the wet plate, who, after making a tintype exposure on a child would rush his assistant to the darkroom, and after sufficient time had elapsed for the development to be under way would holler through the door "Has the baby got eyes?" If the answer was in the affirmative, the proprietor would advise the mother that the picture was a success, and when she might come for the picture.

But we are not living in the 1880's, neither are we dealing with a condition or experience that is so remote or rare with the best of photographers as to be, as I have said before, negligible, hence, is it not well that whether or not we succeed we at least make a serious effort to analyze this situation or experience.

There is a serious doubt in my mind about our making much progress in this direction owing to the fact that a photographer is undertaking to sit in judgment in an issue in which he is a vitally interested party, yet, were we to go to the trouble to put the problem up to even a learned judge, we feel that his lack of knowledge of photographic technique, his judgment could help us but little, and on those occasions when we have turned to the customer and enquired "Now just what is wrong with these proofs," the answer, in substance, is just about "Oh, I don't know, but they're not good."

About the nearest I have personally been able to solve this problem came about from the several efforts I have made to make pictures of my youngest child and please his mother. I believe I recall one negative I made of him before his curls were cut off some years ago, that his mother admitted was "good," none of the other dozens and dozens and other dozens of negatives I have made of him before and since—largely experimentally, I admit—"have done him justice." Now suppose all these negatives had been made by some other or a number of other photographers, we have our original problem.

Speaking for myself—and I have no doubt but that I can so speak for others—when I undertake to photograph a child I am desperately anxious to furnish the mother with something as good or better than she hoped to get. I'm willing to do ANYTHING to accomplish that end—so also, are many, many others. My price is such that the cost of even a dozen additional exposures makes no serious inroads into my profits, so I forget material cost when operating.

What I feel I ought to do, is to end my story right here, and ask Camera Craft to ask its professional readers to express themselves as to how best to cope with this problem. (What do you say to that, Mr. Blumann?)

Now assuming Mr. Blumann says "yes," may I be the first contributor. I've tried to describe myself without too much modesty or too much ego, and in order that there may be no misunderstanding I'll admit that my reaction to these experiences is not received in very good grace, something, I imagine, like a singer would feel, if, after singing a song to the best of his or her extreme ability, someone should exclaim, "Sing that song over again, and try to sing it better." Here I have from a dozen to 18 good

proofs that I consider could not be improved upon, having regard for the responsiveness of the sitter and the effort I put forward in the making of the negatives. Of course I don't say what the singer would probably say, or at least feel like saying, but I decline to make resittings, using as gentle words as I can command, usually suggesting that they try some other photographer. Where a parent VOLUNTARILY offers to pay another sitting charge (\$5), I sometimes yield.

One photographer, a fellow countryman of mine—and I think maybe we Englishmen are a little more frank with each other than others—suggested that I was “too noisy.” I see where that could work as a disadvantage with some sitters, and had I thought I might have tried to adjust my “noise” to the occasion. I do know, however, that I make many sittings minus the vaudeville.

I've pondered that criticism no little. I had the pleasure of watching a series of demonstrations of child portraiture by a Nationally known photographer, and noted that his “entertainment” was of a very quiet order, in fact, I don't recall his opening his mouth, depending on his toys and how he moved them about, to get what he wanted. And nobody has anything on Conkling, when it comes to making pictures of children. But a factor comes in here that simply has to be reckoned with, no matter what your personal taste may be. If a decided percentage of your patrons want smiling pictures of their children, silent entertainment is seldom effective, and no matter how much, like myself, you may admire the more serious type of child portraiture Conkling makes, unless you have a similar class of patrons you have a hard proposition making a fond mother satisfied with a picture of her “sunny” child in a contemplative mood.

Of course, there are the occasions where “he was not feeling well that day,” “he failed to get his nap that morning,” “she was cutting a tooth,” etc., etc., none of these things having been mentioned the day the sitting was made, which, where true, would seem to indicate that—unless a resitting charge will cheerfully be paid—the photographer should donate his material costs, his efforts and time when making the sitting, and time consumed in development and proof making exclusive of overhead.

I close with this suggestion:—Consider the hypothetical case outlined as representing either five or ten per cent of a photographer's sittings. Ask your professional readers to give their views, but also personally ask a dozen or more outstanding photographers and publish every answer that seems worth while.

But finally, resolve in your own mind to determine not only what is a good picture but to make only such.

Bringing Home the Scenery of Hawaii

By Bert Tarleton

Illustrated by the Author



A PRAYER

*I thank God for the open spaces,
High-top boots with leather laces,
Old slouch hat and flannel shirt,
Out where you sleep right on the dirt
'Neath a shady tree by a rippling stream,
Where Nature's beauties are to be seen—
Where all is peaceful and all is bliss.
Thanks to God for giving this!*

We (my camera and I) imbued with this spirit, have spent many happy, never-to-be-forgotten hours in Hawaii's unique out-of-doors. The experiences, the thoughts inspired, the recreation and the keeping fit through hiking the hills and plains, have been a Godsend in the life-long battle against old Father Time, and in making for much of the happiness which has been mine.

Hawaii's scenery is widely varied, yet easily attainable because of its limited area. Photographic subjects range from emerald seas caressing coral-white beaches fringed with picturesque cocoanut palms, to rugged, serrated mountains, covered with tropical verdure, threaded by streams and waterfalls and capped with the clouds that the camera enthusiast so often longs for but so seldom finds.

Native life on the beaches; the graceful lines of an outrigger canoe; a skillfully thrown fish-net—these are some of the subjects for the camera fan. Adjacent, perhaps, the rice fields with the Oriental and his quaint garb form a pleasing contrast to the eye and lens.

Cosmopolitan, as Hawaii is, types are naturally plentiful. Many races and mixtures of races have brought a new significance to the phrase "melting pot." This diversity offers great opportunity for portraying racial and character studies.

Hawaii's volcanoes with "Madame Pele" (fire goddess) reigning supreme; extinct craters with shadowy depths and fantastic skylines furnish color and action that are somehow very "different." So rich and varied are the subjects offered that the camerist is lured to set up, click, and bring home many a scene. And right there is

*Mending the Nets**Huleia River*

joy a-plenty; living over again these pleasant hours of recreation; going over them with the "folks back home" and giving them happiness too, and bringing new enthusiasts into the game.

We are particularly interested in two phases of photography—scenic and tree portraiture—so confine our efforts to them.

That's where our heart is.

That's where what artistic temperament we have finds its best expression.

Trees! How they fascinate.

How inspiring they are, so full of character and being. Stately and grand they are. How truly it was said: "Only God can make a tree." Communion with them makes one think of higher and nobler things:

*Tree of lovely beauty,
Nested on Nature's breast
Lived its life of duty—
Has stood its strife and stress.*

*Holding its head skyward,
This noble stately tree
To us bespeaks the word:
"Have courage—look to Me."*

Scenic: Let's take a jaunt into the hills for a day. An hour finds us "on location" amongst Nature's rarest beauties that, with one fell swoop, wipe out all thoughts of daily cares and business worries. What a recreation it is for a "tired business man." It brings thoughts inspiring to better deeds—to dare and do.

Out there in the tropical verdure grows the apeape (ah-pe-ah-pe). Gigantic it is, making a striking picture. And that is only one of hundreds of plant forms that photograph effectively.

We become absorbed with our surroundings. Having met a responsive mood and fallen into the feel of it all, we are ready to capture its beauties through the lens of Old Faithful and portray them for reliving the happy hours spent there.



Mauna Loa 13,800 Feet



Fisherman's Home

*Out in the hills for peace and rest;
It's there you get near to Nature's breast.
It's there your mind flows on serene
And drives out thoughts that are bad and mean.*

*Out in the hills you'll gain control.
It's there that Nature will mend your soul.
It's there, in the quiet and beauty true,
That rejuvenation's awaiting you.*

Now to conquer a mountain!

Up at five. A light breakfast. Away on the trail before day-break.

The first sign of the new day reveals our surroundings. We become enraptured with the undertaking. The day ahead promises much of enjoyment and brings thoughts of the mountain to conquer—and in turn other challenges.

The dawn lights bring to view a picture, so out with Pal Camera and we capture the scene. It's a joyous moment of anticipation of results.

A CHALLENGE

*We stand upon the crest
And face another day;
New undertakings call
Accomplishment's their lay.*

*Greater is the morrow,
More glorious and grand;
So tighten your girdles
And give a helping hand.*

Such thoughts cannot but make for a better and happier life. As we ascend the mountain slope, gradual at first yet growing more precipitous at every step, many such thoughts are inspired by Nature's beauties encountered on the way.

Then the hour of triumph. We conquer the summit!

Mauna Loa, 13,800 feet above the sea—so placid below, miles away. There the tropical palms; here a wintry snow-capped mountain. They seem too much apart. So do we, away from things earthly.



A TROPIC FOREST
HAWAII

Bert Tarleton

*Closing Day**Bert Tarleton*

Kalalau! Goal of all island hikers. We invade the innermost recesses of this legend-bearing valley of mystery.

Accessible only by water or over an ancient, partly hidden native trail difficult to traverse that winds and twists in and out of deep, yawning gorges, over rugged, eroded, saw-toothed ridges; then descending to sea level, again climbing hundreds, even thousands of feet above a raging surf. We circle dizzy heights and dangerous palis (bluffs); bringing continuously to view a kaleidoscope of verdure-covered scenery, intercepted by streams and ribboned waterfalls with the jagged seacoast below. Scenery galore—pictures in every direction. It's a real "cash and carry" proposition. You take your choice.

There is not enough film to bring it all home!

And of great interest, too, are the many evidences of primitive days, though now not a living soul inhabits the region which is called the Napali Coast.

We traverse the trail and at last reach Kalalua, one of Mother Nature's rarest gems and the scene of Jack London's story, "Koolau the Leper." This is the "End of the trail," for one can go no further afoot.

We camp for the night to gather our pleasantly spent strength

CAMERA CRAFT

for the return through that glorious scenic beauty, back home to the thrills of finishing the photographs taken.

The feel of it all is the first requisite of success in portraying Mother Nature—love of the subject. The spirit of it felt, coupled with a “camera eye” and pursued with constant study, and you have the answer of bringing home the scenery.

Hawaii or elsewhere, it is ever the same.

*We stood there on your lofty height,
Below beheld a wondrous sight
Of hills and plain, of sea and stream,
Becapped by clouds in wondrous scene.*

*When the old story's told it will be just the same
Up there we felt a nobler life.
Up there on high where we had trod
We felt so close, so near to God.*



THE BROTHER COMPETITOR

Sigismund Blumann

*When the world is engloomed and your business is bad
And your liver goes wrong and you ache in the feet
It's enough, goodness knows to make any man sad;
But don't blame the fellow, you know, down the street.*

*He has worries galore, to endure, of his own
And his bills come in regular and his overhead grows
Every move that he makes. You should hear that man groan
When the sheriff walks past with a threat to foreclose.*

*When the old story's told it will be just the same
Whatever his business, his looks or his trim.
So buck up old fellow and just play the game.
Put your heart in your hand and give it to him.*

Carbon Printing

By Edward Conner

There are so many printing processes that amateur photographers are often puzzled which one to adopt. The bulk of them are, however, made on the same basis, that is, the image is formed by the action of light on silver, contained mostly in gelatine in these days, though in former days albumen held the sway.

If carefully made, toned, fixed and washed, these silver prints will last for years, yet we often, how often one does not like to say, see these self-same silver prints with the whites gone yellow, and in fact generally faded.

After one has been at a large amount of trouble and expense to obtain good negatives, he does not like to think that his prints will in a few years' time be all faded, and it may be consigned to the dust-bin. Hence, one looks round for a process that shall be of a *permanent* nature, and has to choose between two, the one platinum and the other carbon. In platinum one is bound to two shades of colour, black and sepia; further it can be worked at its best, under certain conditions.

In carbon, the tissue may be obtained in a great many colours and shades, amongst which may be mentioned, purple, warm black, engraving black, sepia, green, blue, red-chalk, and brown; not only this, but many of those named can be had in from two to four shades.

Let us before going further, see what takes place. In carbon printing, if a solution of gelatine be taken, and mixed with a solution of potash bi-chromate, and exposed to light, the gelatine will become insoluble, even in hot-water. If we then mix with the gelatine and bi-chromate solution a colouring matter, in a fine state of powder, or division, and expose to light, we get, as a matter of course, insoluble gelatine of whatever colour we may have mixed therewith, and further, this will be of a permanent nature, provided a permanent colouring material is used. The base of carbon work, then, is this: paper, called the tissue, is coated with gelatine and colouring matter, sensitized with potass bi-chromate, this upon exposure to light under a negative, becomes insoluble *pro rata*, to the gradations of the said negative.

The operations required to get carbon print are few and simple. First we must obtain the tissue, and if one can polish off a dozen prints at one sitting, it is advisable that it be got ready—sensitized; if on the other hand, one is only able to do, or only requires say six prints at the time with the possibility of some two or three weeks passing by before printing again, then it is better to sensitize for

one's self, the price is the same, or nearly so, but sensitized tissue will not keep more than fourteen days, kept longer than this, it becomes insoluble.

For sensitizing we require the following bath:—

Potass, bi-chromate.....	1 oz.
Water (distilled).....	20 ozs.

Dissolve and add liquid ammonia 880 five or six drops.

Take sufficient of the solution to cover the bottom of a dish, a size larger than the tissue in use, to the depth of about one inch, insert the tissue, being careful to remove any air-bells with a camel-hair brush both from the back and front, and allow it to remain for from thirty to forty seconds, or up to sixty in winter. The bath must not be more than 80 degrees Fah.; it is then placed upon a sheet of glass or zinc and lightly squeezed with a flat squeegee to get rid of the surplus moisture, and afterwards hung up to dry, which should not take more than four hours, and must, of course, be done in a non-actinic light. When dry it is ready for the printing frame.

But before printing the negative must be safe edged, that is about a quarter of an inch round the edges must be made opaque, either by using a mask or by painting the glass side with black varnish, photopake, or a similar substance.

The negative and tissue is now placed in the printing frame in the usual manner, but, as the image is a latent one, we must have some guide to printing. An actinometer may be used for this, there are many on the market. "Wynne's Print Meter" is recommended, but the beginner will find the method hereafter explained all that is required, for a start at any rate; take another negative of as near as possible the same density as the one in use, and put it into another frame, with a slip of P. O. P., exposing both together to the same light. It will be found that by the time the P. O. P. is printed to finished, not toning depth, the carbon will be found for all practical purposes, to have had a correct exposure.

Development next follows, and, as has been already pointed out, during the exposure to light our tissue has become, more or less, according to the gradation of the negative, insoluble.

The whole of the gelatine in contact with the negative has become so in fact, but a good deal of it, which is in contact with the paper support, has not been reached, and is therefore still soluble; and it is therefore by washing the gelatine from the back that our print is developed.

And here we must decide whether our picture is to be made by the single or double transfer process. In the single transfer we get the right and left of the result reversed. For pictorial work this does not matter, but for portraits or street views it will not do at all, and we must in these cases use the double transfer.

However, as both processes walk as it were side by side for the greater part of the journey, we will first treat the single transfer. For this we take some single transfer paper, which is a paper prepared with gelatine, and which can be bought at the dealers, and placing the tissue into clean cold water together with the transfer paper, we find that the first effect on the gelatine is a contraction, or general desire to curl up, but that after a few seconds it again begins to flatten out, and this is the time to take both from the water. Keeping them face to face, we place them on a flat support, a sheet of glass or zinc, and well squeegee them together to get perfect contact. They are then placed between blotting paper and put under a weight for from twenty to thirty minutes. At the end of this time they are put into the developing dish, which may be of zinc, and which contains water, heated to about 110 degrees Fahr. After soaking a few minutes the gelatine will be noticed to begin to ooze from between the edges of the papers. When this takes place freely the paper of the tissue is taken by one corner and gently skinned from the support, both being kept under the water during the operation. We shall now have the print transferred to the support, and after giving it a short time longer to more thoroughly soften, we gently splash the warm water over it until development is complete; the picture is then put into cold water for a second or two to chill the soft gelatine, and afterwards transferred to a bath of alum, which may be made as follows:—

Alum	2 ozs.
Water	15 ozs.

and left until any yellowness that may appear is removed. It is now ready for the final washing, which need not be more than five minutes under a gentle stream of running water, when it may be dried, trimmed and mounted.

Up to the washing both single and double transfer are conducted in the same way, except that, instead of using the single transfer paper, one must use a temporary support, which may be of either paper, opal glass, or plain glass. Many prefer opal if the finished results are to be on paper, and paper if on opal or other hard or stiff material.

The paper supports may be bought ready for use, the opal is prepared by rubbing over it a waxing solution made as follows:—

Turpentine	10 ozs.
Yellow resin	1 dr.
Yellow wax	3 drs.

Several opals may be prepared at once, and when dry they can be put aside ready for future use. The printed tissue is developed upon the temporary support in just the same way as described

for the single transfer. When washed and dried it is ready for the final transfer.

This is done as follows:—A piece of final support paper is placed in cold water for a short time; in fact, until limp. It is then taken and put into a dish containing water at about 100 degrees Fah. for a second or two. The picture is quickly slipped under it, and both brought out together, face to face, well squeegeed together, put under weighted blotting for a time, and afterwards placed in a warm place to thoroughly dry. When perfectly dry the final support is stripped from the temporary one, bringing the picture along with it correct as regards right and left. This, then, is the extra work in the double transfer.

The picture may be transferred to almost any material, such as for instance, glass, china, wood, enamel ware, etc. If the final support be coated with a substratum, which can be made as follows:—
 Nelson's Gelatine No. 1..... 6 drams
 Water20 ozs.

Soak the gelatine in cold water for an hour and dissolve by gentle heat, and add sufficient of a solution of pot. bi-chromate to make it a sherry colour. Expose the glass or other material, when coated and dried, to daylight. The coating then becomes insoluble. Or in place of the pot. bi-chromate solution, a solution of chrome alum may be used.

For the different substratums for different purposes, consult the more advanced handbooks on the process.

The process is not nearly so hard as most people think; in fact, it is easy, and when quantity of uniform prints are wanted, the easiest of all our printing processes.

THE CYNIC RUMINATES

By Carl Oswald

(*With salaams toward Samuel Hoffenstein.*)

*You dust off the camera,—you limber the shutter,—
 It's gone slightly haywire,—you fix it and mutter
 A credo unchristian, but ever undaunted,
 You start bright and early with everything wanted
 You wander for miles over plowed field and stubble
 You get yourse'f tangled in all sorts of trouble.
 You return with your feelings a turbulent mixture,—
 And what do you get for it all? Not a picture!*

Picture "As You Go"

Roy L. Pepperburg

Illustrated by the Author

To *do* a dozen European cities in thirty-three days on the continent leaves no time to stop the train occasionally and hop down to snap a masterpiece of a fascinating bit of scenery which one noticed from the car window. On the contrary, globe-trotting in a railway compartment means that if any pictures are to be saved from the between-town helter skelter they will have to be "bagged on the fly"—shot "on the wing," as it were.

To neglect the opportunities for pictures which flash by in a moment and are lost forever is to return home with a broken chain of pictures to tell the story of your trip. There will be gaps. You will have pictures from the cities and other places stopped at but the long reaches of country-side revealing in turn quaint windmills, picturesque hamlets and wonderful mountain formations (the best views of mountains are always seen from trains) will be a perfect blank in the picture story of the trip.

Photos snapped from trains or any moving objects fall into the second of two classes of pictures in which motion is the chief obstacle to be overcome. The first is the photographing of moving objects, and the second, the photographing of landscapes and the like from moving objects. The first has been widely discussed; the snapping of speed boats, trains and sporting events holds no secrets as to just what can or cannot be done with given apparatus.

The second, however—catching the fleeting landscape from a railway carriage window—rests almost without mention. This cannot be because all the principles for the first apply equally well to the second class of pictures, for though they do to a degree, shooting with a moving camera entails difficulties all its own.

These difficulties may be attributed to the fact that the movement of the camera is essentially two-fold. Newton's Laws of Motion claim that an object cannot move two directions at the same time. But for all practical purposes this unheard of phenomenon is accomplished by a camera in a moving train. The two motions to be overcome are the uniform, forward motion of the train, and the staccato vertical and side movements imparted to the camera by the bouncing and swaying of the train.

The forward motion offers no great difficulties, provided two simple rules are observed. These are identical with those for taking a picture of a man running or a train from a fixed point—briefly: One should have the object moving head-on or diagonally in the picture plane, if possible, rather than directly across the picture, and



second, one should snap the picture at the greatest possible distance from the object, for its image will then have moved the shortest possible distance on the negative during the exposure.

In photographing *from* moving objects remember that there is the choice of pointing the camera straight away, perpendicular to the direction of the train, or pointing it more or less along the side by leaning out the window. Shooting at right angles to the line of the train breaks rule number one but is a safe thing to do when the object desired is quite some distance away. An illusion that everyone has noticed when gazing out of car windows, namely, that the background appears to stand while the foreground goes rushing by, would naturally lead one to believe that it is a simple matter to photograph distant objects. A single experimental picture will also convince one by its blurred foreground and clear background.

The *second motion*, side movement of the camera, is the one which must be guarded against. Picture taking from a galloping horse would be out of the question. It would be impossible to sight or aim the camera, let alone steady it enough to secure a photo. This is an extreme case of the same situation to be met on a train. Extreme to be sure, but even under the most favorable conditions the train develops a jogging up and down motion, remotely resembling that of a horse.

In overcoming this motion one has the choice of two devices. He may place the camera rigidly against the window frame or any convenient part of the car, or he may hold the camera against his body and attempt to absorb the jolting motion of the train. The first seems to guarantee at least no greater movement in actual distance than that portion of the car.



However, if the click of the shutter happens to coincide with the jolt of the car a blurred picture is almost certain to result. If the person had held the camera against his body the jolt would have been extended over a longer time; the camera might actually have moved a greater distance but it would have been a slower motion, and therefore less apt to spoil the picture.

A fast shutter is not a very great asset in this kind of work. A box camera is fast enough to overcome the forward movement of the train, and even a Graflex is liable to blur if it is suddenly jerked at an angle to the view being photographed. Suppose you are in a train going fifty miles an hour. Landscape will be passing you at the rate of about 36 inches (exactly 35.2) every twenty-fifth of a second. The image of an object 100 yards away will move a mere .06 of an inch on the film during a box camera exposure. A box camera has the slowest of slow shutters and even then there would be little blur.

The angular movement of the camera, in which the camera pivots either horizontally or vertically has the effect of sending the landscape by at a speed of several times that of the train. Since this is caused by a change in the direction in which the camera is pointing rather than an actual change of position, it is an angular change. As

the arms of the angle of view taken in by the camera diverge, the distance between them becomes greater as they are extended, and the effect is to increase the blur of distant objects instead of diminishing it as in the first instance. The shutter may be doing a three-hundred-seventy-fifth of a second, and yet a clear picture is improbable.

In the long run some pictures are bound to be blurred but most of them will be clear. One develops a certain nicety in just how tense to hold the body and the camera, so as to neutralize and not amplify the movements of the train. At the moment of exposure it is usually impossible to say whether the camera moved enough to blur the picture or not—that will be revealed in the print. Blurring caused by motion rather than poor focus can easily be distinguished, for blur from movement appears in the lengthening of the lines in the picture extending in the direction of the movement. Exaggeration of the vertical lines and actual blurring of the horizontal lines indicates the camera was moved vertically during the exposure.

The blurring of a part of the picture but not the whole (without respect to vertical or horizontal lines) may indicate that the blurred object or part of the picture moved, and not the camera.

Finally, all the rules that have ever been formulated—standing with feet apart, holding the camera firmly against the body, holding the breath during exposure, and all other means for subduing acrobatic tendencies on the part of the camera—apply with double emphasis to picture taking from moving objects. Employ every possible precaution, hope for the best, and *most* of the pictures will be good!

WATER LILIES

Bert Leach

*I see white lilies only in my sleep,
 When midnight bears them on her silent breast
 As, in old times, upon the shadowed, deep
 And silent lake I loved they used to rest.
 Bright lilies drifted then, gold-hearted, where
 Dark water rippled answer to my oar,
 Like virgin naiads visioned unaware
 At play along Peneus' classic shore.
 Green dragonflies and purple came at noon
 And rested; circling swallows dipped and rose
 And in wide cloudward spirals whirling soon
 Left undisturbed the water's dark repose.
 Spirits of better other days they seem,
 White lilies that I see but when I dream.*

Local Reduction

By Rev. V. A. Wood

Many dense, blank skies need a little special treatment by local reduction to enhance the beauty of the negative and the resultant print.

Take the negative from the hypo-bath and, without rinsing, apply a moderate solution of ferri-cyanide of potassium and water, using a tuft of absorbent cotton. Better hold the negative slightly inclined so the solution will not immediately drain off as you manipulate. If you can arrange to do this work over an illuminated ground glass you will get more accurate results. A few delicate strokes with the tuft of cotton or a slight rubbing if your cyanide solution does not act too quickly will enable you to bring out a cloud effect in the sky. Dip the negative from time to time in a tray of water or under running tap and redip in hypo solution to induce further action of the reducing solution until the desired effect is secured—a sky that will leave a border line if printed for border effect and one that nicely balances with the density of the landscape.

Ofttimes distant trees or mountains lost in fog or extreme density can be brought out as clearly and distinctly as desired by local reduction and where strong high-lights and deep shadows prevail the former will be attacked first by the reducer and consequently balance quite readily under local application.

I improve most of my view negatives in this way and if old plates or films are used add snap and brilliancy to the negative by a general reduction in a stronger solution of reducer than used for local application, watching closely not to carry the action too far.

Prints may also be handled in similar fashion but the ferri-cyanide solution must be very weak and rinsing with water frequent to avoid over-doing is recommended. Any cut on fingers must be kept away from deadly ferri-cyanide solution.

CANDLELIGHT

By James Courtney Challiss

*Beneath rose-shaded candles on a stand
Of inlaid wood, rich in its ancient lore,
An old-time mother making lace by hand—
A dog, her sole companion, lying in
A pool of rosy light upon the floor.*

*Full-measured, golden hours of candlelight;
She knits into the lace, at every turn,
Love-hallowed mem'ries of another night—
Fond memories that time can never dim;
While through the years the dog still waits for him
Knows not his master never will return.*



SILVER MEDAL PRINT
Alma R. Lavenson

CAMERA CRAFT



ADVANCED
COMPETITION



SECOND: *J. C. Moddijonge*
FOURTH: *Dr. Max Thorek*

THIRD: *Otomatsu Ikuta*
FIFTH: *W. A. Watson*

ADVANCED COMPETITION

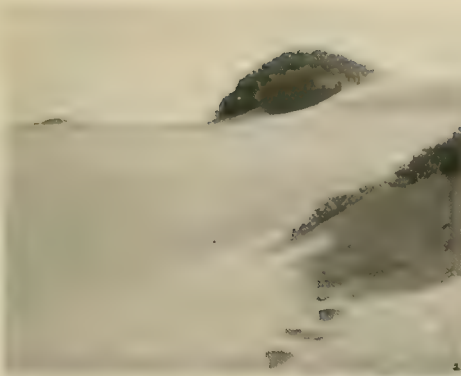
October

La Verne D. Anderson
Harold C. Atwood
Mrs. I. M. Benoit
Dr. Frederic W. Burcky
Karl Burgersdorfer
Rene Chause
Fred E. Crum
Dr. L. C. Davis
Miss L. Everson
L. Ganossi
O. Ikuti
Dr. Otto Kline

Miss Alma Lavenson
Dr. Fred Masson
J. D. McCauley
J. C. Moddojonge
F. J. Pedrotti
L. M. Quenton
Raoul Senot
Michel Simon
Dr. Max Thorek
G. Volpati
W. A. Watson
R. Yantse
Gino Zenier



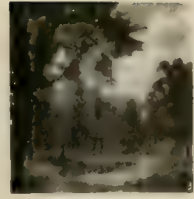
BRONZE MEDAL PRINT
K. Wakasa



OCTOBER



AMATEUR CLASS



SECOND: *Helen M. Forster*
FOURTH: *P. L. Paxton*

THIRD: *Charles H. Smith*
FIFTH: *Dr. L. C. Davis*

AMATEUR COMPETITION

October

D. Beronio
F. O. Blake
Marcial Caceres
A. M. Cahill
G. Davies
Carl Demaree
Harry Foehner
Miss Helen M. Forster
C. W. Gibbs
V. Gonzalez Gran
M. E. Harrold
H. Y. Hara
Mrs. G. E. Hoover
T. R. Kent

C. E. Lamphere
C. J. Lim
R. Martin
A. M. McCoy
W. F. Neukirch
Miss Glendora Nichols
William F. Noe
Jose M. Ocampo
Y. Osado
W. L. Paxon
Orville O. Pogue
M. Ramirez
Narcisso Reyes
V. Rosenheim
E. G. Royer

C. A. Scheinert
Chas. H. Smith
Mildred E. Smith
J. A. Spencer
R. C. Stacy
P. Stuck
T. K. Tsukane
K. Wakasa
H. R. Wallin
J. D. Warinsky
F. L. Weaver
F. L. Weaver
A. P. Zimmerman
Ira Zweifach



THE IDEA

An idea is a very real and a very big thing. There are no little ideas. For all their seeming intangibility they must be considered by the multitude of experiences and impressions of which they are the product, and by the results of the deductions to which they lead.

One sensation is comparatively simple, homogeneous, yet from a mass of sensations may come an Idea which is very complex indeed. The marvels of an Idea awe me. Protean yet characteristically related to the entertaining mind and resembling the temperament and character of the person. Definite yet sometimes indefinable.

Take a pictorial photograph: The artist has passed through the stages of progress from the execrable snapshot to the real picture. Along the line of his improvement he found many impressions, some misconceptions to be sure, but taste and ambition developed; Suddenly, perhaps at the sight of another artist's work, the Idea came into being. Pictures could be made with a camera. How? By knowing what to choose, how to proceed, and why. The resolve to study followed. The requirements of technique, the nature of art, the possibilities and limitations of the medium.

The resolve to study: That is some Idea. I should advise everyone to assimilate it. Something similar has made the Corots and the Whistlers in the degree of that inner innateness which governs greatness.

So, as we walk along the aisles of the Salons and view the prints it comes to us that every picture represents an idea, perhaps many ideas, but all circling about and accenting just one: The Idea. And of the whole Salon it may be said that one idea dominates. Many men have combined to a common purpose.

Bethink you of the number of emotions we experience in passing through life, the tastes, the smells, the pains, the sounds, the pleasures, and the sorrows that coalesce to make us a complete being. Consider the terrible amount of human-beingness, by your leave, that goes into one rounded work of art. All that is represented of life and living in one song when Galli Curci sings it. All that focuses in one painting when Rafael paints it. All that centered infinity into an hour when Jesus walked the Via Doloroso and was crucified. The universe is an Idea.

When you have digested that you will respect the pictures on the wall, the men who made them, and (if you be so unusually big-minded) the judges by whose discrimination and appreciation you have been spared what was winnowed out and what was picked from the mass for your enjoyment. When you have emasculated your prejudices and can approach an exhibit thus, when you can view life so, that too will be an IDEA.

WHAT INTERESTS THE AMATEUR PHOTOGRAPHER?

Sometime ago William B. Kemp, while president of the Bell Camera Club, sent out a questionnaire asking what subjects pertaining to photography most interested the recipient. The following data is enlightening:

1. Determination of Exposure.....	20
2. Enlarging	9
3. Development of Roll Films.....	8
4. Lens Speed and Quality.....	7
5. Making Portraits Indoors.....	7
6. Relative merits of different types of Cameras.....	6
7. Different types of Lenses.....	6
8. Pictorial Composition.....	5
9. Discussions on various Developers.....	5
10. Depth of Focus on Lenses.....	5
11. Flashlights	5
12. Costs	5
13. Purpose of various Chemicals.....	4
14. How does a Lens form an Image?.....	3
15. Cloud Pictures.....	3
16. Snow Pictures.....	3
17. Taking Pictures at night.....	3
18. Theory of Development.....	2

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19. Making Prints from Films or Plates.....	2
20. Carbon Process.....	2
21. Shutters—Construction and Characteristics.....	2
22. The Use of a Ray Filter. Why?.....	2
23. Sunlight Papers—Solio, etc.....	2
24. What happens when you take a picture?.....	2
25. Development of Plates and Film Pack.....	1
26. What is Light?.....	1
27. Making cuts for Magazine.....	1
28. Orthochromatic Photography.....	1
29. Atmosphere and Separation of Planes.....	1

Total Votes.....123

That most should vote for Determination of Exposure is logical and right, but that only one should care for the very essence of photography, Atmosphere and the Separation of Planes is astounding. Characteristically the development of negatives showed 8 for roll-films and 1 for plates and film packs. Had plates been segregated and specified it might have gained at best but half a vote. There is food for much thought in these figures and not a little philosophizing.

Ambition in Our Play and Hobbies

It is surprising how much thought and energy may be put into sport. Men of large affairs spend hours considering and choosing their golf sticks, guns, and cameras. They study years to become proficient amateur photographers. Learned college professors, hard driven surgeons, lawyers with important and engrossing cares, bankers with hard-boiled outlooks and natures, clerks, laborers, study chemistry, art, and nature to qualify for the making of a salon picture.

Surely the essence of intense pleasure lies not in the doing of anything so much as in the doing of it well, in the surpassing achievement. Sometimes emulation kills merit and takes on a sycophantic quality,—the pleasing of critics, the winning over of judges,—but fortunately it more often leads to a healthy ambition to create what is innately good, to approach perfection. Pleasure to endure must depend on merit and ambition sooner or later wanes unless merit is its goal. Praise cloyes. The opinion of others comes to being currency of the realm of flattery, and exchange medium.

But there is a point beyond the novitiate stage where men have a solid ambition to satisfy themselves. To pass their own severer judgment. To arrive at a Walhalla to which they fought. The progress of civilization and the upwardness of human achievement depends on the number who arrive thus, and there. Great things never came of false desires. They do come of the earnest and tireless effort to make for excellence, despite of, for all of, common opinion.

And the ambition that makes you and me, in our varying degrees and kinds, take a camera over long treks to catch one bit of a wonderfully rich world, to spend hours waiting for a certain slant to the sunlight that gives the shadow we want, to go again to a certain spot in summer, winter, fall and spring to seek the mood we must put on paper, that is the ambition that makes pictures.

So many take a camera and snap away at anything, anyhow, and know not that a step beyond lie pictures. So many of us enumerate the details of what lies before the camera's eye and expect to interest others in a retailing of items as dull as an auctioneer's catalog. So many of us are satisfied with our little selves. I wonder photography retains its popular hold.

Nor is it necessary to be an adept. Photography is neither difficult nor expensive. It will live and grow in popularity for all my wondering and because it requires an exercise of the mind, a stimulation of the sympathies and a cultivation of the taste. It will grow because it arouses an ambition of a very high order,—the ambition to capture beauty and enthrall its evanescence for all time where it may be enjoyed again and again.

A PICTURED MEMORY

Sigismund Blumann

*The camera that snapped the child of ten
Performed a miracle for you and me;
For though your youth, and mine, is fled
And that most precious one is dead,
A little picture which we hold and see
Brings back our baby and our youth again.*



Cinema Society of California

It has been demonstrated that there is a fairly large, though select, public for intelligent films, a public which, observation shows, has dropped away from the theatres.

To meet the demand of this special audience for motion picture programs which can be attended with the assurance that the films presented will reach a certain standard of entertainment value, I am planning to offer throughout the autumn a number of silent pictures which have never been presented in Berkeley, and which, in all probability, would not otherwise be shown.

In addition to the newer silent pictures made in Russia, Germany, and France, there shall be offered revivals of some of the famous films which have been produced in the past and which are generally admitted to be outstanding achievements in the art of the motion picture. These will include "The Cabinet of Dr. Caligari," the noted Jannings pictures, "Deception," "Passion," "All for a Woman," "Variety," "The Last Laugh," and "The Cabinet of Wax Figures," which has never been shown in California.

Also certain remarkable document pictures of explorations in Africa and mountain climbing in Mongolia. Some of the early Chaplin comedies shall be revived, and, to round out the programs, some novel experimental films and documents similar to the two here announced for the first program shall be shown.

In order to organize this audience for special motion pictures, I am creating herewith the Cinema Society of California, which anyone may join without obligation of any kind. All those enrolling will receive direct mail announcements.

SAMUEL J. HUME,
2270 Shattuck Ave., Berkeley, Calif.

COLOR NOTES

The subject of color-photography, not only for cinema work but also on paper, is still to the fore and both in the weekly literature and in patents. I have already referred to Colour Snapshots, Ltd., who have made a great blaze before the public. At a recent meeting of the Royal Photographic Society the method of production of the films was very fully gone into and the statement made that the printing of the coloured picture was too complex for the public and was to be done by the company itself at a cost of something like two-and-a-half times as much as that of normal black-and-white printing. To me the most important statement was the following: That "it was not claimed to reproduce with fidelity the original colours of Nature; all that was claimed for it was that it reproduces colours in a form that is pleasing and that bears a definite relationship to the original colours, resulting in something which is different from the D. and P. monochrome print, and actually rather truer to nature in respect to tonality."

This of course ends the matter so far as it being in any way a solution of our real needs for such a reproduction of true colouring of Nature or the needs of art, as we have in the case of the various transparencies, Autochrome, or Agfa plate.

Should I Take Up Motion Pictures

By all means if you can afford it. The expense is greater than with stills but the pleasures are more numerous and proportionately greater if you are cinematically inclined. Especially now that motion pictures may be made in Nature's true colors and Talkies, too, are available. To get a Cine Camera is quite as much in the way of keeping pace with the times as getting a radio, an automobile or taking a trip in the air.



Association News

CHARLES AYLETT, 96 Yonge St., Toronto, Ont., Can., *President*
D. D. SPELLMAN, 4838 Woodward, Detroit, Mich., *1st Vice-President*
GEORGE D. STAFFORD, Chicago, Illinois, *2nd Vice-President*
J. W. SCOTT, 205 W. Fayette St., Baltimore, Md., *Treasurer*
L. C. VINSON, 2258 Euclid Ave., Cleveland, O., *General Secretary*
W. E. DOBBS, Buick Motor Co., Flint, Mich., *Chairman Com. Section*
NELSON L. BULKLEY, 855 W. 5th Ave., Columbus, Ohio
Chairman N. P. E. C.

Subjects of the utmost importance to portrait and commercial photographers of the United States and Canada will be discussed at the meeting of the national council of the Photographers' Association of America, October 14-15.

The program has been drafted and it gives delegates opportunity to speak and vote on the following subjects:

1—Authorization for continuance of advertising campaign.

2—Reports by the Millis Advertising Company, by the Hilmer V. Swenson Advertising Company and by the management of The Pathway.

3—Expression by various delegates regarding advertising campaign, its effectiveness, etc.

4—Best manner in which to promote sale and use of newspaper mats, billboards, direct mail advertising.

5—National Convention: (a) Charter of program; (b) how to secure attendance; (c) time of year; (d) club exhibits.

6—Photographic School: (a) Report on present school; (b) report of committee on the expansion of school.

7—Discussion of how to help local clubs: (a) Organization and various committees; (b) dues; (c) attendance; (d) program.

8—Explanation of \$20,000 prize contest for most lovely mother and most attractive child.

9—Old and new business.

The purpose of the Contact Committee in making known the program at the present time is to give clubs and associations plenty of time to discuss the various subjects to be brought up in the council meeting and to advise their delegates what to say and what policies to support. This

provides for open discussion in affiliated organizations and freedom of action in the council.

All organizations affiliated with the national association are entitled to charters and to representation by delegates at the council meeting.

General Secretary L. C. Vinson reports that many of the organizations have already authorized their secretaries to write for charters, and urges others to take similar action by motion or resolution at the earliest possible date. On receipt of a letter quoting the action taken by a club and submitting a list of its paid-up active members, he will issue a charter without expense to the club.

"Tell your delegates to the national council what you want them to say and how you want them to vote," says General Secretary L. C. Vinson of the Photographers' Association of America, addressing his remarks to the affiliated clubs and other organizations.

The new constitution of the association gives every club the right to have representation on the law-making body of the association.

The delegates will be asked to report on important matters affecting photographers. The program for the council meeting in October is already being planned.

One session will be devoted to exchange of experience on the organization and maintenance of clubs. Delegates will be asked to state before the assembly how they maintain attendance, how they plan programs and what other means they have for holding the organization together and increasing photographic business in the community.

Another session will be given over to reports and suggestions relative to the

CAMERA CRAFT

national advertising of the association and the local advertising of photographers. Delegates from each affiliated organization will be asked to report the results of advertising and to make suggestions for bettering it.

Eligible clubs and other organizations are entitled to charters from the national organization. The new constitution says that the national organization shall issue such charters.

The procedure for obtaining one is for the club to adopt a resolution requesting a charter and to forward it with a paid-up list of active members to the General Secretary, 2258 Euclid Avenue, Cleveland, Ohio. This will bring a charter without expense.

By the adoption of a new constitution at the Buffalo convention, the Photographers' Association of America became republican in form, and every member of an affiliated club or association has a right to vote.

President Charles Aylett is urging all such organizations to take out charters under the new constitution and elect their delegates to the first session of the council to be held in October.

General Secretary L. C. Vinson, in explaining the method by which charters are taken out, says:

"It is important that the photographers of the United States and Canada shall control their organization, direct its policies and build it into an instrument of the greatest possible value to the profession.

"Photographers now have the opportunity of doing this. The constitution gives them representation on the new national council, the law-making body of the association. They can elect delegates who will uphold the policies which they favor, oppose the policies not to their liking. They can initiate policies or support the policies of others.

"Specifically the new constitution provides that affiliated clubs and associations shall be given charters. The procedure is for the organization to adopt a resolution requesting a charter and to forward this with a list of paid-up active members to the General Secretary, 2258 Euclid Avenue, Cleveland, Ohio. The clubs which are

holding meetings through the summer are doing this.

"Some clubs are taking summer vacations and will not hold sessions again until September. Quick action will be necessary for them to take out their charters and elect their delegates before the national council meeting in October.

"When an organization receives its charter, it is entitled to elect a delegate. Members have the opportunity of discussing policies of the national organization, electing a delegate who will carry out their policies and advising him before he goes to the council of the stand they wish him to take as their representative.

"The old constitution was adopted many years ago when the national association was small and had few activities. It did not give the association the broad scope needed for the work of a modern trade association. Its makers had not foreseen the growth of the association and the necessity for putting control in the hands of individual photographers by giving them voting power.

"The new constitution remedies this by setting up in effect a photographers' republic, in which the interests of photographers are in their own hands, subject to their voting and the acts of their representatives in their national law-making body.

"This move has been received with great enthusiasm by photographers and the indications are that it will strengthen the organization and advance its business and professional interests and help us well in strengthening the local clubs."

A N D
THEY TELL US NOW
WITH GREATER
WISDOM
T H A T
PICTURES TELL THE
TRUTH. THEY DO.



Pacific International Photographers' Association

Embracing Alaska, Alberta, Arizona, British Columbia, California, Hawaiian Is., Idaho, Montana, Nevada, Oregon, Utah, Washington.

President, C. M. Coffey	Raleigh Building, Portland, Oregon
Vice President, Harry Vinson	Bellingham, Washington
Secretary, C. F. Todd	1117 Pine Street, Seattle, Washington
Treasurer, Sam Walters	Bushnell Studio, Seattle, Washington

The Fifth Annual Convention of the Pacific International Photographers' Association convened in San Francisco, California, at the Municipal Auditorium from August 28 to 30th and opened promptly as scheduled at ten in the morning with an address of welcome by the secretary of the Mayor.

The remainder of the forenoon was devoted to viewing the exhibits which had been completely installed before the doors were opened, and at noon all adjourned to the Ad Club luncheon at the Palace Hotel where Charles Kaufmann addressed the large attendance on the subject of How Two Million Dollars is Being Spent to Bring Before the Public the Value of Photography.

Charlie Kaufmann is too well known and his abilities as a speaker have been too often proven to need more remark here and now, than that he was in happy mood and virile and convincing as ever. He awoke the advertising men to a realization that photographers are now at the buying as well as selling end of the advertising game. And he proved that photographs not only tell the story but tell it convincingly.

At the afternoon session Avenir Le Heart demonstrated Coloring a Photograph as It Should Be and proved that a colored print may be made a work of art.

Frank Beckman, president and general manager of Beckman, Hollister and Company, business engineers, spoke on Keeping Out of a Rut, and analyzed the business of photography from new and profitable angles.

Harry Johnson, a young man with a pleasant personality and a knowledge of his subject, followed with Color Plates, Their Simplicity and Profit. Working with Agfa Color Plates he showed what could be done with them to make them a source of profit to the portrait and com-

mercial professional and at the same time in no wise extend the working time or increase the overhead.

In the evening the informal reception and dance at the Hotel Whitcomb was well attended and greatly enjoyed. There was good music and notwithstanding the announcement of informality, many beautiful gowns. The while a most gratifying attendance of the general public filled the exhibition hall to see the booths and the picture exhibit.

The second day opened with a business session at which many of the usual and essential preliminaries were cleared away and committees were appointed. The nominating committee went into immediate activity.

At ten Mrs. Edris Morrison charmed, as always, with her personality and graciousness and told How to Create Customers and Repeats. If all of us could be as the speaker is, more of us could do as she advised. But she told of the tact and manner of getting, holding and creating business so that all of us can improve our own.

At ten-thirty Charles Kaufmann elucidated the ways of cashing in on the national advertising campaign and his talk, How To Tie Your Business to the Two Million Dollar Campaign, left many of us deeply in thought and deeply awake, too, to oversights and future better actions. Charlie knows the game and speaks the language of the trade and he wastes no time on oratory or stories. His message is pointed, direct, pregnant.

J. W. Beattie, of Hollywood Lights, demonstrated lights and lighting and what he can do in creating backgrounds out of old straw hats and things is a joy. His hour was enjoyed by everyone.

In the afternoon R. C. Pfeffer spoke of the Influence of Mounts on Photographic Values and brought his knowledge of

CAMERA CRAFT



1. First: Spencer and Stolte, Alameda, California
2. First: G. Edwin Williams, Los Angeles, California
3. Third: Tracy Webb, Oakland, California
4. Second: Edris Morrison, Portland, Oregon
5. Third: Leonard Fink, Seattle, Washington
6. Third: Home Portrait Studio, Everett, Washington

FULL LIST OF PORTRAIT AWARDS

MAN

- 1st Ora Markham, Portland, Oregon
- 2nd Irving Moulin, San Francisco, Calif.
- 3rd Al Buehman, Tucson, Arizona

WOMAN

- 1st Tracy Webb, Oakland, Calif.
- 2nd Edris Morrison, Portland, Oregon
- 3rd Al Buehman, Tucson, Arizona

CHILD

- 1st Kathleen Dougan, Berkeley, Calif.
- 2nd Edris Morrison, Portland, Oregon
- 3rd Home Portrait Studio, Everett, Washington

BABY

- 1st Spencer & Stolte, Alameda, Calif.
- 2nd Sackrider, Marysville, Calif.
- 3rd The Roemers, Bakersfield, Calif.

PICTORIAL

- 1st Kathleen Dougan, Berkeley, Calif.
- 2nd Tracy Webb, Oakland, Calif.
- 3rd Leonard Fink, Seattle, Washington



AWARDED PRINTS

1. First: Tracy Webb, Oakland, California
2. First: Ora L. Markham, Portland, Oregon
3. Second: Edris Morrison, Portland, Oregon
4. Third: Al Buehman, Tucson, Arizona
5. Second: Irving Moulin, San Francisco, California
6. Second: Newton Studio, McKinneville, Oregon

LIST OF PORTRAIT AWARDS CONTINUED

HOME PORTRAITURE

- 1st Kathleen Dougan, Berkeley, Calif.
- 2nd Newton Studio, McKinneville, Oregon
- 3rd Tracy Webb, Oakland, Calif.

MOTHER AND CHILD

- 1st G. Edwin Williams, Los Angeles, Calif.
- 2nd Kathleen Dougan, Berkeley, Calif.
- 3rd Leonard Fink, Seattle, Washington

PHOTO ETCHINGS

- | | | |
|-----|-----------|-----------|
| 1st | Portrait | } Witzell |
| 1st | Pictorial | |
| 1st | Genre | |

MINIATURE

- 1st Tracy Webb, Oakland, Calif.
- 2nd Kathleen Dougan, Berkeley, Calif.
- 3rd Spencer & Stolte, Alameda, Calif.

GROUP

- 1st G. Edwin Williams, Los Angeles, Calif.

photography to aid in proving the interrelation of picture to mount. Chilcothe is fortunate in its man.

At two, Charles Aylett, National Association President, gave a courtesy portrait demonstration. We need say very little about anything Charlie Aylett does. A typical English gentleman of the gracious sort, he charms without effort or mannerisms and enhances the value of his imparted knowledge with the pleasantness of his delivery. We learned and enjoyed learning.

Harry Elton, Pan Expert of the Eastman Kodak Company, closed the afternoon with his, as usual, technical lecture on Color Separation with an Entirely New Set of Commercial Charts. Harry knows how to make highly scientific matters interesting and understandable and he simplified Pan technic to the point of popularity.

The evening was devoted to the group dinners of the commercial, portrait and photo finishing contingents and the hall was again open to the public who attended in even larger numbers.

The third and last day began auspiciously with the election of officers and the following were elected: President, C. M. Coffey of Portland, Oregon; Vice-President, Harry Vinson of Bellingham, Washington; Secretary, C. F. Todd of Seattle, Washington; Treasurer, Sam Walters of Seattle, Washington; and for the vacancy in the Board of Directors, A. O. Hansen of San Francisco, California. As will be noted virtually all the controlling factors and all of the officers are from the Northwest which is proper as the next convention must be north of the California line. In the hands of the able and zealous men selected unanimously the affairs of the P. I. P. A. will prosper during the coming year as never before.

At ten o'clock Fred Mayer, President of the Master Photo Finishers of America, spoke on Where We Stand in the Industry and strongly as he put it the facts impress us that the Finishers are a dominant factor in organizations of the photographic crafts since they deal in volume and have reduced their business to a definite and efficient basis hitherto claimed as impossible in the more or less vague

methods of the other branches. They are rapidly setting an example which must be studied.

Dave Merriam of Pako is a delightful character in silence and repose or when in action. He says the right thing at the right time and carries his points to conviction. What Headwork has Done for Photo Finishing bore Fred Mayer's talk to a happy conclusion. The two talks followed as a sequence and together make a worthy text-book which we hope may be reduced to print.

H. F. Jackson, of Marshall-Meteor Photo Color and Flashlight fame, talks fast, clearly, and sticks close to his subject which was Color in Photographs Means Money Gained. Miss Strong, a charming young woman who can color as few can imitate, illustrated the talk by oil-painting a life-size photograph in just twenty minutes.

Harry Fell, who is quite well known at conventions, having attended a few in his day, spoke on General Merchandising and believe it or not, he got away with it. Harry probably couldn't sell a roll of films to a departing vacationist, but for more years than most men call a lifetime he has sold the Eastman Kodak Company to the whole of America and that is selling a pretty big thing, or our sense of proportion is bad.

Followed Charles Kaufmann with a demonstration on Illustrative Photography. These commercial men certainly are spreading out and broadening into every way and byway of making more money and giving service. It is natural and proper that so large a concern as Kaufmann and Fabbry should supply every photographic need of the customer and Charlie proved how able they are to do so and showed how every other photographer could qualify to do likewise.

Harry Elton then gave a portrait demonstration of Lightings for Color Blind and Panchromatic Materials and used men and children for his models. Again Harry proved himself a man of skill and knowledge.

The day closed with a business session and the delegates left for their respective rooms and homes to prepare for the banquet.

At about seven-thirty several hundred formally dressed men and beautifully gowned women sat down to table in the Roof Garden of the Whitcomb Hotel and enjoyed the view, the viands and the addresses. Interspersed were numbers by entertainers who gave a warmth to the proceedings. Laurence Morton and, (Horror of Horrors) Dean Butterworth seemed quite intimately known to one fair entertainer and the former was kissed on the apex of his pate and the latter fairly on the mouth, by this sweet creature.

Dean Sigismund Blumann officiated as toastmaster and master of ceremonies. On account of the exhaustion of the where-with to toast, all having been consumed by several of the prominent members earlier in the day, there was no pledging in flowing bowls but the evening was kept going with exchanges of wit and courtesies and among the speakers were President Derbfuss, E. J. McCullagh, V. V. Vinson, Harry Fell, A. G. Hofmeister, Harry Vinson, C. Kaufmann and C. M. Coffey, president-elect.

Charles Aylett was really the speaker of the evening and confirmed the general determination of his charm. In simple words and unaffected delivery he told of what the National has done, is doing, and plans to do in time to come. His confession that this was his maiden speech as national president called for the remark that his final address in office will be an immortal oration. We want more of Charlie and thank him and the National for his attendance.

Finally came the dancing. Tongue tired and perhaps waiting for lighter amusement the gathering now indulged in dancing to splendid music. At a late hour the affair was over and the fifth annual convention went into the archives as a most pleasing and successful affair.

Notice to Members

Only those memberships at \$10 carry with them the paid up subscription to *Camera Craft*. This will explain and answer those inquiring as to why they do not automatically receive this magazine.



Ye Editor Retaileth Neues of Ye Profession and in Quaint Italics Titillateth Ye Sphinx with Hys Quill

Joseph M. Bing Returns

Before this issue is in the reader's hands Joseph M. Bing shall have returned from his European trip where he spent some time with Dr. Emil Mayer, the man responsible for the remarkable Drem Products. Joseph will probably be prepared to give us much interesting reading anent what is being thought, done, and produced in the old country and perhaps may tell us of something new in his own lines. Anyway, it will be good to feel he is once more on the same continent where we can write to him and get letters from him. Be it said, gratefully, that he wrote even at long range.

Minnesota Association

Following is the program of the Minnesota Photographers' Convention at the present writing, and it is, as yet, not complete. The place is the Curtis Hotel, Minneapolis, and time, Sept. 24, 25 and 26.

Mr. Milton Waide of Kansas City, one of the ablest platform men in the profession, will appear twice. Mr. Waide will give special reference on the sale of sidelines and reception room methods.

Mr. Louis Dworshak of Duluth, Minnesota, comes with a Portrait Demonstration. Mr. Dworshak has a store of tricks to overcome camera room difficulties.

Mr. Harry Elton of the Eastman Kodak

Company, is scheduled for demonstrations in both commercial and portrait subjects.

Mr. O. C. Conkling of St. Louis, Missouri, who is a nationally known master of child photography, was with us last year, and comes again with new ideas in backgrounds and posing.

Mr. Conrad Krekeler of Gothenberg, Nebraska, talks along the lines of his speech at the Buffalo Convention. Krekeler has made a success in a town of but eighteen hundred population and in his inspiring way will tell us how he does it.

There are other features yet to be named, among which a commercial number is to be added and there will be a print coloring booth where instruction and advice will be given.

There will be an afternoon surprise party for our lady guests. A night circuit group will be made using Meteor Flares for illumination. The banquet will wind up the convention and some novel entertainment will be provided.

Members are requested to send in their exhibition prints early. Blue ribbon merit awards will be given and from them the association exhibit collection will be selected.

Mrs. Charles Aylett

Now really, did she think we were an Englishman or was that the epitome of compliment? Anyway she charmed everyone with whom she came in contact and the place and time that had her presence was cheered thereby. We hope to see Charlie and his wife often but if he cannot come as often as we should like perhaps he might have Mrs. Aylett travel and keep the constituents loyal to unanimity.

Charles Aylett

If there be any photographer who has never met Charlie let us introduce him with a word picture. A medium sized, rather slight, high browed gentleman. Soft spoken with an earnestness softened by twinkling eyes and humorous lines at the corners of his eyes. The graciousness that is peculiarly a hallmark of a well born Britisher, and a genuine affection for his kind. To us he is endeared by his utter lack of pretense and dissimulation. His sincerity is a treat.

Concerning Mashed Potatoes

The following communication is too good to keep and is given wholeheartedly to our readers:

Dear Chef of Camera Craft:

As to mashed potatoes you are all wet. Your superfluity of moisture is appalling. And you get your data from the wrong sort of joint.

Boiled, baked, and left over potatoes do not lend themselves to mashing. In fact it is essential that the best of that tuber be selected to make a good dish. A boiled potato is just a boiled potato and is served as such and a baked potato takes care of itself. You cannot put more butter on it than is placed before you. But mashed potatoes are mixed with cream and butter and demand plenty of both to be worthy of the house that serves and the guest that eats them. Mashed potatoes need gentle handling. Sometimes they are fluted and flowered and designed with time-consuming and troublesome tools to make a pictorial effect. They are not just stuff to eat but esthetic mediums of culinary expression.

In the last analysis I don't know what spuds have got to do with photography but perhaps they develop ideas, some false, and certainly they have in this case brought forward considerable bromide.

Very truly yours,

N. NAMULB.

Not so bad brother Namulb. We shall pass ourself through a wringer and hereafter eat our mashed potatoes with gusto. Especially when they are flowered to an esthetic expression of culinary art. Thank you for them words of enlightenment and Good-Night with a rising inflection on the ight.

Harry Elton

One of our recent visitors was Harry Elton—ALL OF HIM. Harry's good humor is lasting and contagious and though he has been rushed to the limits of endurance while in these parts he still has maintained an equable temper and passed the Bull with the best of them. Harry confided to us that he is single, unmarried, free. Asked how he had managed to escape he answered that he wants to be

considered eligible but the lady must be according to specifications, to wit: Must be under thirty and over eighteen, handsome, rich, in good physical condition, and willing to work. White preferred. In return Harry offers kind treatment, and his smiling presence, all of it.

Alfons Weber

In Chicago there are many eminent pictorialists. Two clubs, the Fort Dearborn and the Chicago, vie with one another in qualifying for first place in the salons. Amongst them Alfons Weber in his characteristic way shines, notwithstanding an innate modesty and reticence. His moods not only crave the satisfaction of picture expression but he has been known to break into verse. The poem and illustration in a recent issue touched many a heart.

Johan Hagemeyer

The Southland still calls to some of our best artists and the latest is that Hagemeyer has left his local clientele regretting his going and, we are certain he will gladden the city of Pasadena where he has gone to establish a studio for those who want portraits in modern, pictorial rendering.

Miss Harriet Turner

Miss Turner, secretary of Morton and Company, was operated upon for appendicitis during the third week of August and we are happy to say is now again on her feet and growing stronger every day. Appendices are so out of date anyway that we congratulate Miss Turner in being able to boast of being so completely in the fashion.

Beattie

Incidentally, Mr. Beattie writes us that he desires the public to be informed that he has now joined forces with the E. K. Stores Company and dealers generally all over the country which means that Beattie Lites will shortly be stocked by most reliable dealers. Also, he informs us that the classes in Dallas have been filled to the limit and the many applications still coming in must regrettably be declined as it is impossible to take care of any more students. The Hollywood night classes will close October 14th, and shall be reopened next year.



Allen Young

Our esteemed vice president, advertising and subscription manager, and in charge of circulation of **Camera Craft**, attended the Beattie Hollywood Light School of Portraiture and while there acted as subject for a lighting demonstration. We print the result. It is a good likeness and speaks well for what was learned at the school.

Welcome Visitors

The P. I. P. A. convention brought many out-of-town photographers to this city and naturally enough they made **Camera Craft** offices their first port of call and headquarters while here. Among them we were happy to greet J. W. Beattie of Hollywood; Kenneth G. McKenzie of Vancouver, B. C.; H. F. Jackson of the Marshall Company; Mr. and Mrs. B. W. Johnson of Owatonna, Minnesota, who did the trip with two children and on their own power; Charles and Mrs. Kaufmann of Fabry and Kaufmann, Chicago, and our National Association President and Mrs. Charles Aylett of Toronto. It was a happy period for us and we almost wish conventions happened hereabouts every month.

V. V. Vinson

We don't know what a Reeve is but that is what V. V. has been for seven different terms. It must be a high honor for the town paper makes much of the fact and we know any distinction that comes the

Vinson way is worth while or it should not be accepted. And V. V. Vinson deserves the best his fellow citizens can offer anywhere.

Heather From Caledonian Hills

Brother Findlay, Will of Aberdeen, the same, sent us a box of purple heather that arrived as fresh as if the mist were still upon the sprigs. And the customs men passed it without duty as having no commercial value. Of no commercial value but how precious in the sentiment that actuated the sender and swelling of heart and afflatus of soul in the recipient. And it came on the very day which is our birthday. Nature made some sort of a slip somehow when she overlooked making that heart and soul to be encased by a Scotch body. The scent of the heather persists, the grayish green of the sprigs, so enchantingly variegated by the tiny purple blossoms works magic here. The office walls melt away and there opens up a vista of hills swimming in cool and fragrant mistiness through which a loch glints in some stray beam of sunlight that had found a propitious rift. There is the sound of a distant set of pipes that carries on the moist wind and—we must get back to our work. Thanks for the heather and love to ye, William Findlay.

Charlie Abel

Every visitor and many letters from the East speak enthusiastically of the striking success Charles Abel, editor of our esteemed contemporaries, Abel's Weekly and The Commercial Photographer, has made of his publications and the association activities managed by him. Charlie is a human dynamo and that he maintains so many irons in the fire, keeping all hot, and hammering them all into workmanlike shapes deserves our highest respect.

The Deer Season and Some Trout

We have several friends that leave us for the summer to hunt trout and angle for deer and they so leave us with promises of delectable specimen of their Nimrodian and Waltonian prowess as keeps us in gladsome suspense. We are to expect a box of trout and a haunch of venison within a week. Thank goodness the markets are open over summer. We need not starve. Long before the time arrives, in fact, before the game arrives, which is never, they return and console us with beautiful snapshots of a two-foot trout and a string of smaller fry on a line, of a big buck strung up on the limb of a tree and themselves standing proudly beside. Our mouth waters, till we drool, but however pictures may tell the story and live forever, they do not appease the stomach.



Conducted by SIGISMUND BLUMANN

Gilt Edges For Prints

Jog a number of prints to an absolutely even edge, place a piece of flat and clean wood in front and one in back of the pack, like covers to a book and with a small box plane shave to a true edge. With a piece of muslin, rub plain floor wax over the edge and before the coating has dried lightly dust on gold bronze powder with cotton batting. Dust off with a soft camel hair brush and proceed with the other edges the same way.

Rubbing Down a Negative

An abrasive, such as we worked out and give in the Workroom Handbook is by far the most rapid and effective means of reducing overdense portions of a negative but the old trick of simply keeping a clean, soft rag wet with alcohol and rubbing down with that is perfectly serviceable. In this way the sky which has often very beautiful clouds imbedded in the "cooked" emulsion may be rubbed down so that the clouds will print clearly.

The Finest Grain Ground Glass

Flash a plate, fast or slow emulsion, and develop slightly. Fix and dry. Or you may expose a photographic plate to light for some time, just short of having it begin to turn purple, and fix it without any development and get a grain as fine as the colloidal silver in the gelatine. For a clean job use only filtered emulsions.

Eggshell Papers to Order

Put the dry print face to face with coarse garnett paper and run them through a clothes wringer or mangle, or better, if you have an etchers or bromoil press use that. Nothing more to do.

Rubber Stamp Printing

Captions, titles and holiday greetings may be imprinted on photographs with printers' ink as well as rubber stamp ink. The oily printers' ink properly thinned with lard oil or printing dryer takes gilt powders and holds them or embossograph powders may be dusted on and heated to give relief. Have your design made into a zinco and the rubber stamp made from that. This is for those who do not own a printing press or live where a real printer is not available.

Green Toned Holiday Cards

Knowing from my own experience the pleasure of making my own solutions the Workroom Handbook contains several green toning solutions but I want to confess that in every day practice I buy the Burroughs and Wellcome toner and by simply dissolving the tablets as needed save time, trouble and the risk of aged chemicals which refuse to work. Green Christmas cards are appropriate and tasteful and may be enhanced with some of the edging and borderwork spoken of elsewhere in this issue.

Holiday Cards

Here are some wrinkles for making distinctive holiday cards. Put the print on a board, edges even, and rasp with coarse sand-paper or a Carborondom Tile Stone of medium coarseness, and you have a deckel edge. Lay it on a piece of newspaper and rub any brown photo-oil-paint along the serrated edges and you have what looks like scorched deckel. While still tacky dust on bronze powder with a

pledget of cotton batting and you may have gilded, bronzed or silvered deckel. Use red or green photo-oil-paints instead of the brown and there will be a Christmassy border that goes well with a green toned print.

Now, if your picture is of a snow scene you need only paint the highlights with thick silicate of soda (water glass, or as it is commonly known, Soluble Glass) and dust on snow powder or ground glass which may be bought at printers' supply houses, and the old-fashioned snow effect will be produced. To further enrich the excusable, and desirable garishness, I have sometimes put on certain spots of such Christmas cards the proper color of flitter which is sold by wholesale paint houses.

Two Color Work

Suppose you want a truly photographic border in green and the picture in black and white, what would you do? Try this. Paint the surface of the sensitive paper or card with Mallincrodt's rubber solution front and back, leaving the part that is to have the border unpainted. Print with proper masking the border and tone in the green toner, after developing and fixing of course. Put the print in naphtha, gasoline, wood-alcohol, or any rubber solvent and dissolve off the rubber coating. Now expose for the picture and develop that. Masking is of course necessary to keep the proper parts clear in each operation. If these directions are not clear pass up the operations for you are not yet familiar with double printing.

Autumn Exposures

It is well for the amateur who owns a camera which permits the choice of apertures or timing to keep in mind that the light is "slower" and getting less actinic day by day, and to govern himself accordingly. Also be it noted that if pictures could be snapped from seven in the morning to six in the evening during July, it is likely that nine and five is to be specified in August, ten and four in September, and till May comes 'round again. Of course these figures are not accurate for local conditions and circumstances must govern but what we would convey is a broad principle.

SALON WEEK
IS COMING



EVERY PRINT
A WINNER



CLUB NOTES

FORTHCOMING EXHIBITIONS

October 5th to 20th, 1929. Twenty Fourth Annual Salon of the Photo Club de Paris, France. M. E. Cousin, Secretary, 51 Rue de Clichy, Paris 9e, France. Closing date, September 1st.

October 12th to 26th, 1929. Scottish International Exhibition. F. C. Diemer, Hon. Sec. A. R. P. S., Blackhall, Midlothian, Scotland.

December 7th to January 5th, 1929. First Rochester International Salon, Victor Rayment, Chairman, Memorial Art Gallery, Rochester, N. Y. Closing date November 15th.

December 21st, 1929 to January 25th, 1930. The Scottish Photographic Federation. 22nd Annual National Salon. Robert Marshall, Hon. Salon Sec. 69 Evington Street, Glasgow, C. 4, Scotland.

January 1st to 31st, 1930. Camera Pictorialists of Los Angeles. Clark W. Thomas, 417 Beaux Arts Building, Los Angeles, California, Chairman. Closing date December 10th, 1929.

May 1st to 14th, 1930 in Tokyo, May 20th to June 7th, 1930 in Osaka. Fourth International Salon of Japan. International Photographic Salon, Tokyoasahishimbun, Tokyo, Japan. Closing date, March 15th, 1930.

Los Angeles Camera Club

Did it ever occur to our readers to notice how every club seems to rotate about a few of its members, and how it leans on one particular member? Take Seattle, Dr. Koike. Take Cleveland, Hartmann. Take your own and you will immediately think of Van Oosting. Why is this? Because a few men are willing to do most of the hard work most of the time and one man is willing to do all the hard work all of the time, if necessary. And though it happens that some may envy the distinctions accruing, few are willing to earn it. The L. A. C. C. is moving onward with steady progress. Here is another of my home city clubs of which I am proud. Not so proud of puns on Shanghai though taken from our home town Newark. And when the All American Salon is come with the flowers of spring we shall all have reason to be proud of the club and the American pictorialists.

Greetings, C. N. Fuller, President, James S. Lawshe, Vice, Laura Slocumb, Secretary, and Milton M. Inman, Treasurer. The monthly competitions continue to maintain interest and beget better work. The programs are tempting and when those aeroplanes make the trip from San Francisco to Los Angeles in an hour we

shall assuredly attend the evenings at our club, leaving a little early, perhaps, so as to get home before midnight. In the meantime the Developer brings monthly images on the plate of our fancy and we are with you all in spirit.

Cleveland Camera Club

Hartman is on vacation and regularly we have received postal cards and a few cordial lines in transit but the September Bulletin failed to arrive. We are in the dark as to what has gone on and what is projected for September and October. We have no way of looking Thru the Darkroom Door. How come, fellow clubbers?

California Camera Club

Anent the praise given a certain member, Mr. Baumgaertel takes exception in that picking on one man for distinction seems to belittle others. Not at all, friend Carl. I have been at "My own club" many times and never had the good fortune to see you present. I know the merit of the work of Boda, Smith, Hirschler and Baumgaertel. None can be prouder of the talents of his Home City workers. But would you have me catalog every distinguished member every time I commend one of them? And just which is my Home City? I am an Honorary Member of the

Camera Clubs of nine cities all remote, and my dues are paid regularly in London and San Francisco. I live in Oakland. Camera Craft is subscribed for by a hundred clubs more or less. When I attend an eastern club or any of them up or down the coast the President is good enough to honor me with his presence. By what token shall I measure the homeness (sic) of my clubs?

All of which is aside from the main issue that the C. C. C. is doing good work and progressing finely. The print committee is providing wonderfully good collections and the walls are seldom bare. The September programs show ten attractions, fairly well on the photographic side, and I am told the evenings upstairs are proving helpful to new members who find many willing to help. Yes, it is good to be a member of the California Camera Club and sometime we are going to attend a meeting in the hopes of seeing Carl there. Now, Carl, you tell them.

Newark Camera Club

Good old Newark bunch. Your wrath has no terrors for me and you need never consider the dignity of my position. You couldn't say an unkind thing of me, not because of any quality in me but because my feelings tell me there isn't a soul amongst you that is not a friend. Anyhow, the worst you know about me is that I'm baldheaded and neither the Prex nor the Editor dare throw that boomerang. And this leads to the confirmation of your statement that Bill Alcock and the writer have gotten nothing out of photography more precious than the friendships made through its practice. You are darn right about that and there are thousands who might say the same thing.

Let us not neglect crediting the Camera Clubs for a great deal in fostering these friendships and if you want a smile read what appears under head of our hometown California Camera Club. And we mean every word of it.

NOTES & COMMENTS



Profits From Christmas Cards

At this time of the year the photo finisher is summing up what he did during the summer and figuring on what he can do to fill in the gap until the finishing season opens up again. Christmas cards are his one good bet. The trouble heretofore has been to devise a method whereby these cards can be made at a small cost so that they can be sold at a reasonable figure and still leave a profit for the finisher. The Photo Printer Manufacturing Company, P. O. Box 3101, Seattle, Washington, has worked out extra mats for their Simplex Border Printer which enables the finisher to make Christmas cards as quickly as kodak prints. With them many designs can be worked out whereby the finisher can use negatives of local interest and also copy and use the customer's own signature. The customer's kodak negative can be used with his own signature below it. This creates a per-

sonal interest that cannot be gotten in any other way. From the customer's standpoint it goes a long way to solve his gift problem. It is a combination photograph, remembrance and personal greeting. The professional photographer can also use this printer to good advantage for school pictures, birthday cards and many other photographic novelties. Finishers or professional photographers contemplating a Christmas trade should write for particulars.

Rosch Print In Grounds

The Eastman Kodak Stores have been constituted as distributors for these remarkable money makers and savers of money and time. The liberal discounts on quantity purchases will appeal to the professional and the cost of a liberal supply will be repaid within a few months. Get acquainted with Film Negative Backgrounds and learn for yourself what they can do for you.

DeVry Sky Filters

New Orthoplan sky filters in special Rhaco holders have been added to the DeVry line of still and motion picture equipment.

All Orthoplan filters are made of optically flat glass, the color being a part of the glass itself. This means that no distortion is present, nor is any perishable material used which might deteriorate or lose some of its characteristics in time.

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The special Rhaco spring holders, made especially for use with these filters can be used upon lenses of various diameters, and the holders for graded filters may be rotated about the lens.

Tabloid Intensifiers

Soon the dim days of winter shall be with us and the negatives will be found to be underexposed. Develop thin and intensify with Burroughs Wellcome Chromium Intensifier and you will get printable negatives. The tabloids are ready weighed and accurately compounded and need but be dissolved to be used immediately. There are other Tabloid intensifiers but Chromium strengthens all the gradations equally.

The Justophot Still Achieves

Of all faults possible, of all errors made in the use of cameras, the British Journal of Photography has found that out of a possible thousand shows 419 to be those of exposure. Nearly fifty per cent. To be accurate forty-two per cent of waste and spoilage, and of disappointment. This large proportion of needless waste and expense may be averted by the use of the Justophot. If you spend \$5.00 a month on photography you have more than paid for a Justophot in a year not to consider the satisfaction of getting something for the pains. The Justophot has made a startling record in sales and in service. Amateurs and professionals swear by it, not at it. One needs but to use it once to be a confirmed enthusiast. See one at your dealer or you may write Drem Products Corporation, 152 West 42nd Street, New York City.

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International Photographic Association

G. A. Young, Secretary, 703 Market Street, San Francisco, California

- 5656—Richard S. Foster, 1604 Laurel Avenue, Bridgeport, Conn. Class 2.
- 5657—Edgar B. Van Oadel, 821 E. Cotton Avenue, Redlands, Calif. $3\frac{1}{4} \times 5\frac{1}{2}$, $3\frac{1}{4} \times 11$, motion pictures. Geological, mountain, desert for the same. Class 1.
- 5658—Earl Cochran, 1504 N. Weber Street, Colorado Springs, Colorado. $1\frac{5}{8} \times 2\frac{1}{2}$ and $3\frac{1}{8} \times 5\frac{1}{8}$. Commercial side for portraiture and winter subjects, also marine views. Class 1.
- 5659—Nagin J. Nalawalla, 15, Bhai Jivanjios Lane, Thakordwar, Bombay, India. $2\frac{1}{2} \times 3\frac{1}{2}$ or enlargements. Indian views, landscapes, temples, street, scenic, caves characters, etc., for artistic photographs of your country, pictorial. Class 1.

- 5660—Arthur L. Gonthier Jr., Apt. No. 210, San Luis Potosi, S. L. P., Mexico, 5×7 , 8×10 , $2\frac{1}{4} \times 3\frac{1}{4}$. Typical, landscape, views (artistic and otherwise) for typical scenes of out of the way places carrying artistic value. Class 1.
- 5661—J. B. Loomis, P. O. Box 123, Orofino, Idaho. $3\frac{1}{4} \times 5\frac{1}{2}$ post card. Miscellaneous for miscellaneous. Class 1.

RENEWALS

- 5611—Charles Fowler, Jr., Campagne Rigaud, Bellevue, Geneva, Switzerland. Chiefly Leica, (also post card) enlargements. Miscellaneous attempts at the victorial for marine views in particular; anything pictorial. Class 1.

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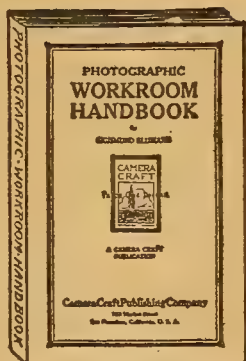
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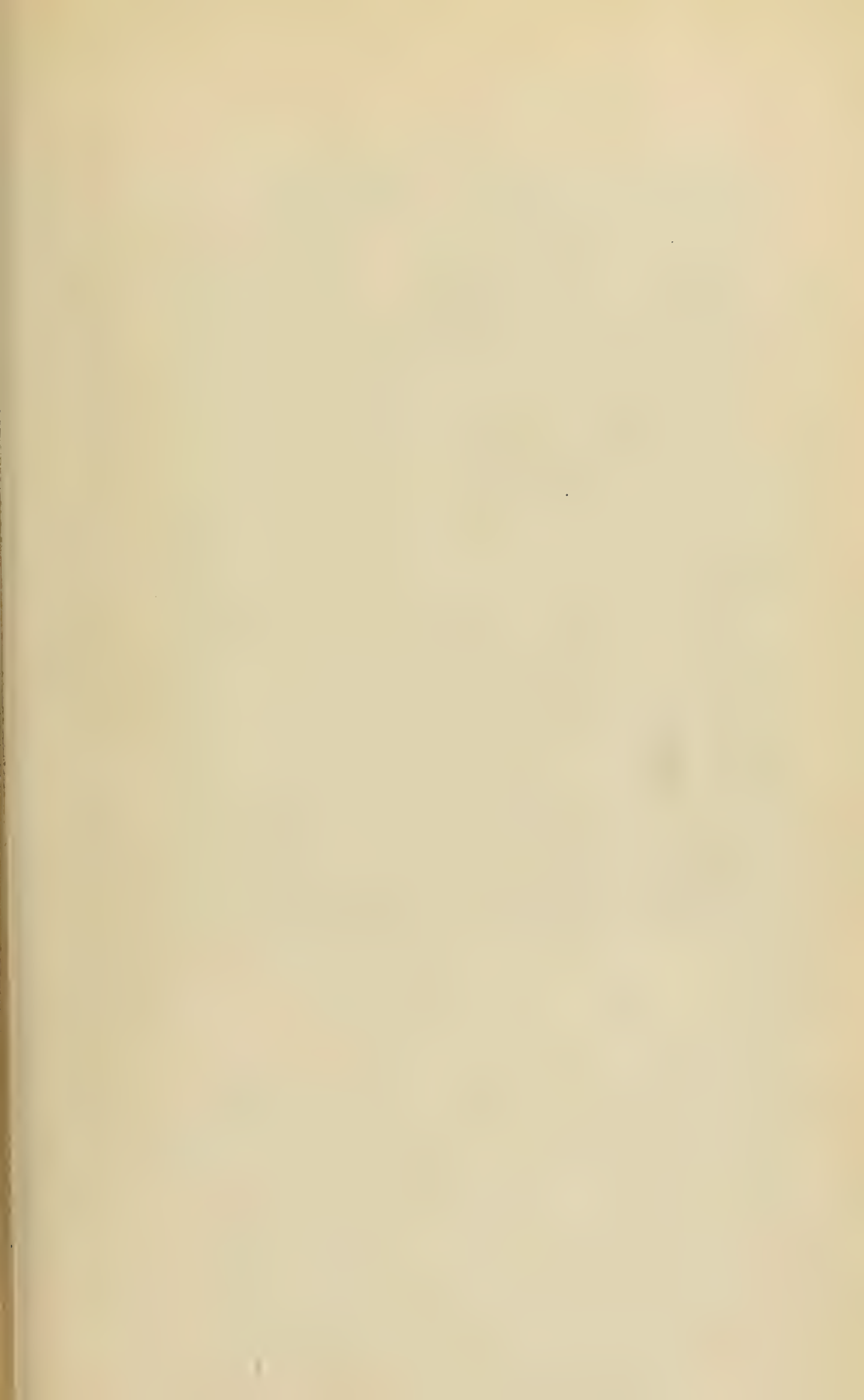
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» *A Photographic Monthly* «
SIGISMUND BLUMANN, EDITOR

Claus Spreckels Building, San Francisco, California

FOUNDED MAY 1900

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The Royal Photographic Society

By Sigismund Blumann

With Outstanding Exemplars of Members' Work

Though a member I feel this subject may be approached without sycophancy on the one hand or adverse feelings on the other. Personally I owe the society nothing more than what all photographers must acknowledge as a general debt. They owe me nothing and when our annual fee is paid and the membership card is returned nothing is left to balance on either side.

But that debt which I call general is rather a big one. No less than for a furtherance of photographic art the world over, for the influence that has developed the genius of a dozen masters of pictorial photography at home and dozens elsewhere, and for the awakening of a sense of values which must not be ignored, of a pride of genuinity which cannot be ignored.

The conferring of titles has at various times amused me. We Americans, for instance, love to blat about our democracy and contempt of aristocracies. We who pretend to laugh at titles yet miss no opportunity of exploiting a remote contact with nobility of whatever status or moral degree. Who take every opportunity of pinning badges, medals, ribbons, buttons and whatnots to our coat lapels. Who are never so happy as when we can append a few abbreviations to our name.

Yet, if ever anything I have said has been in contempt of the Associateship or Fellowship of the Royal, let it be considered retracted here and now. I have learned how much can be done to encourage and upbuild by the judicious award of publicity and honor. Men who have surfeited of local praise have gone in for Salons, and when fed up on these have striven with all that was best in them to achieve the F. R. P. S. More life to it. Who would not proudly be a Fellow when he thereby becomes acknowledged the peer of masters.



An Old World Village
Ranald Rigby



An English Landscape
W. J. Roberts



Past and Present
Alexander Keighley



My Lady's Pleasaunce
Ranald Rigby



Pasture Lands
W. J. Roberts



On the Moor
John M. Whitehead



A Portrait
Swan Watson



Rural England

W. J. Roberts

Myself, and let my honesty be accepted as sincere and not pretending, who so little deserve distinctions, am not devoid of a considerable satisfaction in being one of the membership which includes men like those to be mentioned later. I love to look up, not to a fellowship, which in itself means nothing to me, but to the men whom I choose as examples of what I should love to be should I be a Fellow. Marcus Adams, Keighley, Roberts, Bairstow—but why enumerate when after all many worthy names shall be inadvertently omitted.

Without fear of being suspected of currying favor and with a wholehearted desire to encourage a good thing, be it said that the English are apt to play cricket in their hobbies, too, and to take them seriously. They are not likely to strain the possible with outrage of the conservative just to be new and different. They do not choose to be spectacular. If sometimes over-conservative they are seldom rotten radical. British art may have originated less than others but it has been a wonderful safety place for the arts which found and find in the British heart a place for their own sake, not a means for blatant exploitation.

My contacts, at long range, with the ever active members of the Royal have been gloriously pleasant and outrageously disagreeable. One garrulous individual wrote me that he presumed I agreed with him in everything and differed in one thing just to give verity to my remarks. As if a man might be called a liar with impunity if he be far enough away and the deed be acclaimed by all Englishmen since it was aimed at an American. Not to speak of the naive conceit that accepts all the praise and cannot believe the one dissent sufficiently possible.

As against which such friends as have carried letters of introduction have been received with cordiality. My club proved mine though it has never been my privilege to enter its precincts. And the glory of pleasantness (sic) of which I speak reaches its climax in the wonderful pictures that *Camera Craft* has been permitted to reproduce, yes, for the wonderful ability that made them and bettered us all for the sight of them.

It has been my ambition to see an American National Society organized which might work along the same lines and be closely affiliated with the Royal. A similar idea seemed to have actuated Mr. Tyng when he endowed a fund for the purchase of worthy prints in duplicate, one to go to London, the other to be retained there in custody against the day when the United States should have a place to hang them and a society to care for them.

What a prodigious egoist this writer should be were he to arrogate to himself the voicing of a national opinion, yet none will rise to gainsay that this tribute to the Royal Photographic Society is na-

tional. We rise and we grow in the pictorial field to a point where we feel its influence. May that influence be kept scrupulously pure and may the examples of greatness stay with the unmodified standards of real art as against passing fads and oddities.



In Fiesole

Herbert Bairstone

SUMMER NIGHT

By Sigismund Blumann

*Summertime and moonlight and oleander bloom
Weighting the breezes with their honeyed scent;
Myriad stars in a violet gloom
Floating in space—and a young heart pent*

*In a breast afflated with sweet romance.
Youth calls to youth in this summer night
And an answer returns. 'Tis a certain chance
That an answer comes in the silvery light.*

*For the universe throbs to a common beat
And Youth is the tune that the planets sing
As they roll along: And their metric feet
Make the ages with lyric couplets ring.*

*Summertime and moonlight and oleander bloom,
And one dear song that is left unsung
Oh, the world swings on in the violet gloom
But the ages have left it ever young.*

Three London Exhibitions

Prof. Dr. H. D'Arcy Power, M. D., F. R. P. S.

The P. A. Exhibition

Three important Photographic Exhibitions in London for September tempted me from the shades of the Black Forest to sultry sweating in the streets of the great capitol—ninety in the shade is one thing in Fresno but quite another in New York or London, though the latter takes it stoically, if not coolly. The first of these shows to open its doors is that of the Professional Photographers Association at the Princes Gallery—a fine building with an elevator, but finding no one to run it I mounted five floors to the show rooms. The prints are arranged partly on wall space devoted to the certain well known firms—and for the rest massed, in rather close proximity. This year was added a special exhibit of professional landscapes, not very large or strikingly good, though a view Under Arches of a Canal in Bruges, by Hay Wrightson, deserves mention for the rich gradation of deep shadows. Color work was strongly in evidence. Raphael has a large wall space devoted to to what is announced as "Direct Color Photography." The subjects are simple and fancy portraiture, and while the color effects are often pleasing, yet there is that hardness, and that just-missing-of-the-right tint that has characterized this class of work in the past. Two portraits of the same model No. 477 and 481 are beautiful and seemingly true in themselves, but set against over-colored backgrounds that spoil the total effect. In another part of the exhibition the same firm have two beautiful pictures in black and white, namely, the "Dancers" and "Lady Fayre." The exhibition as a whole is unimpressive, many very good things intermixed with a host of the "usual thing" of the show window class and many technically poor. On the good side one is struck by the successful attention given to facial expression; on the bad side the relation of the subject to the back-ground which appears to the majority of workers of no account whatever. In the attempt at simplicity, which is not completely simplified into homogeneity, we find the background appearing on the same plane as the subject. In an otherwise delightful picture entitled, "Dawn of Day" what should be the distant clouds of the dawn invade the arch in which the maiden is sitting. One realizes a general lack of understanding of the principles involved in background painting. There is a commendable lack of freak photography though one is tempted to include in this list a charming girl's head by Jvonne that tails off into an impossible body in the manner of a tadpole.

The London Salon

The next to open its doors was the Salon, where we might best expect to measure the growth and tendencies of photography as a fine art. There the conventional has no prescriptive right, and new fields and measures have a chance to live or die as they deserve. It is a rule in the animal world that the lower the type the greater the slaughter of the young in the struggle for existence, an extension of the principle to the field of art happily insures the steady disappearance of the freaks and abominations that from time to time gain a temporary foothold.

As one views the 431 pictures that cover the walls of this year's Salon one may deplore the waste of talent on mere stunts to catch the attention, but the total percentage is small and the average of good work very high; so evenly good that any special praise of this or that picture becomes invidious. Under these circumstances the test I am inclined to apply is to ask myself the question, which of all this number would you feel tempted to buy, and hang on your own walls as a permanent source of aesthetic pleasure? It is a test that rules out curiosity, mere technique for its own sake, and the passing interest in novelty. In such a list I would be inclined to place Alexander Keighley's "Temple of Bacchus," "The Secret" of N. S. Kay, "The Dragon Background" of Angus Basil, a beautiful nude, charming in line and face, "Dans le Foret" of Leonard Misonne, "Early Morning in a Malabar Village" of E. C. Hardman, "The Silver Turban" a nude by Dorothy Wilding. Portraits are perhaps outside this test, but of the many on exhibition, there are several of very great excellence, such as, the "Princess Cecile of Greece" by Bertram Park, "A. M. McRobert, Esq." by Swan Watson, and a "Portrait" by I. Kagoshima. Reference should be made to the nudes of which there are some 26 or about 6% of the collection. Taken as a class, they show very great advance on the average per cent of a few years ago, greater reticence and understanding and rendition of the essential only. Many good things of this order however are spoiled by the pernicious effort to attract attention.

Very interesting and excellent in execution are Rabinovitch's "Torsos" and among the pleasing things of this class must be mentioned "So Tired" of W. Mortensen, and "Screened by Green Boughs" by Kate Smith. One came close to, without protesting against, the exhibition of mere "stunts." They do not conform to the published aims of the Salon. They are not numerous but they attract undue and undeserved attention.

The Royal Photographic Society

This exhibition differs from the others in that it covers the whole field of photography, and that often the technical and scientific exhibits transcend in value and interest the art section. To deal with the latter first, it is to be remembered that as compared with the Salon the pictures suffer greatly from their housing. Unfortunately the home of the Royal is a very large old fashioned building and the exhibition rooms have only the lighting of overhead electric bulbs, which is often insufficient to give effect to a long scale of values; add to this the relatively smaller size of the prints and the general effect is to the general disadvantage of the exhibition, although a close examination of the prints shows much of good quality and great interest. There is very little absolutely bad, yet a sharper pruning out of the mediocre with the extra wall space given to the survivors would have helped the general effect. It is a conservative show, the nudes are reduced to a minimum, and could have been further reduced with advantage, there are several stunts of the pattern order,—one, entitled “Hoop la” is utterly vulgar, whilst J. Dudley Johnston’s “Daydreams” is perfectly charming in its beauty and reticence. There are many prints in a very high key that justify themselves by their beauty although they have all the appearance of being in another medium. I refer to “Gandria” of H. B. T. Stanton, and “The Menin Gate” of Lt. Col. W. de H. Haig. Alex. Keighley’s “A River Bank” is in some ways a better picture than his “Arch of Bacchus” at the Salon.

There is a most excellent storm picture (No. 138) by E. J. Mowlan. There is much very good portraiture, but little of that transcendent merit that leaves a permanent impression. Many of the heads are of the chopped off full-sized variety that is having a temporary vogue.

This year’s scientific and technical section exhibit has great interest, and properly arranged and described should have evoked a corresponding response from the public, but the art of arranging what is in the nature of a museum display seems to be unknown. It is not everybody who buys a catalog or reads small print. The colored prints and slides are scattered about over three floors, and with no information that is of any use to the public. The lighting is inadequate, and many of the inseparable screen plate positives are badly registered or so placed that the colors are reversed.

Of the color transparencies the Autochrome undoubtedly lead both in numbers and quality, but they are nearly all of the lantern plate size.

There is a small exhibition of Color Prints that in no way suggest the existence of a special section of color workers among the

members of the Royal. The novelty of the year is the work of the Finley Color Process Company whose pictures are made by trichrome printing from a positive taken on a separable screen plate. The prints exhibited are for the most part copies of old Dutch paintings. So far as my memory of some of the originals enables me to speak the results seemed to be both true and pleasing. The Autotype Company has a fine exhibit of Three Color Carbro's and the same process is employed in twelve out of seventeen color prints exhibited by members of the society. Both in the color rendering and texture these prints are the most satisfactory of all. Three Bromoils in color by F. V. Robinson show the great possibilities of this manner of working. It is difficult and demands high technique and art knowledge, but the results shown justify it. Whether the prices asked for these prints, from twenty-five to fifty pounds, will be realized is another matter. Of the Color Snapshots, which according to advertisements were to take the world by storm, I saw nothing and was not surprised.

Color photography found one other application, namely, the exhibits in the Stereoscopic section, and here they seemed below the quality of former years.

The Monochrome portion of the stereoscopic photography exhibition is the best of all. The twenty-two transparencies of snow scenes and incidents made by H. Wormleighton were the wonder of everybody who saw them. The illusion of being actually present in the snowy mountains was perfect, no less in the sense of space and depth than in the texture of snow, ice and vegetation. Equally perfect and of greater scientific value are the many splendid bird studies, the work of a number of exhibitors.

It is scarcely to the purpose to speak here of the purely technical and scientific exhibits, important though they be, but I must conclude with one such reference, namely, to the use of the ultra violet rays in Photo-micrography by which a new set of investigations into the ultimate secrets of cell structure has become possible. By its means magnification of 5,000 diameters are attainable and at the same time the finest details are preserved.

WHAT IS REAL ART

By its very dependence on emotional expression the judgment of good from bad in art seems to be a matter of temperament. Arbitrary standards fall down when we learn how much beauty, for instance is in the eye of the beholder, being less in the thing itself than in the perception of it. Frankly, this is to me, a fortunate condition for much ultra modern Stuff.—S. B.



"THE CITY OF BRASS"

Helen M. Forster

*Thy turrets are flashing, one by one,
Thy towers reflecting the setting sun—
While banners afloat upon the air
Proclaim the Master's residence there.
A glittering gem in a limpid sky,
A vision of light to enslave the eye,
Oh City of Brass! ye sparkle and gleam
As the changing fragment of a dream.
By ramparts of clouds—protected there
From vandals of land and sea and air—
What treasures ye hide, no man can say,
As ye sparkle and shine at close of day.
Oh who can be guide to the golden stair
That leads to thy gates—thru the evening air?*

A New Technique in Bromoil Pigmenting

By Leonard G. Gabriel, B. Sc.

(Written Especially for Camera Craft)

Bertram Cox, the well-known bromoil expert, declared not many years ago, that in his opinion no print worthy of the process had yet been produced. This may sound astonishing but an examination of bromoil prints appearing at the more important exhibitions goes to substantiate the truth of this remark. Many prints appear quite good when regarded as prints which are manifestly short of the highest standard as bromoils. In particular one characteristic of any good bromoil should be complete spontaneity in deposition of the ink. This is where so many exhibited pictures fail; the ink has been laboriously "slogged" on, and shows it, at any rate to the eye of the expert. A print on to which the ink has had to be forced loses the special inherent in the process, and the tones, particularly the deeper ones, acquire a flat texture not superior to those of the average bromide print. Bromoil shadows in their rich juicy depth should be a definite point in which the process excels the direct silver processes. In endeavoring to investigate the reasons for the reluctance of shadows to take the ink spontaneously in the bromoil process, the writer struck a method which, in his hands at any rate, greatly facilitates matters.

The question also has some importance for those interested in transfer. In order that a print shall yield up its shadow tone ink to the transfer paper easily and without undue pressure, it is necessary that this spontaneous acceptance of ink by the bromoil shadows should take place.

It is incontestable that if one uses a true etching press capable of great pressures the transfer of shadows on to which ink has had to be hammered can be effected, but with the household mangle or other light press usually employed by amateurs the securing of adequate ink transfer in the deeper tone is not possible under those circumstances. Furthermore the spontaneity of shadow tones so important in a good bromoil is also apparent when these shadows are part of a transferred print. The new method of working therefore, is of interest to all those concerned with the practice of bromoil in direct and transferred form.

The usual method of inking advocated by most members of the English bromoil school is as follows: The print is swollen by soaking at a comparatively low temperature, say, 70 degrees F. It is then inked in the deeper tones with hard ink. The best swelling

takes place at 75 degrees F, and the second inking is with a softened ink, which may be carried over the middle tones. The top notes of the scale are then inked with a still softer ink, after further swelling at 80 degrees F. It has usually been regarded as impossible to work upon a print with hard ink which has previously been swollen to a high temperature and pigmented with soft ink. There have, however, been hints in the literature from time to time that the reverse procedure to the above might be practiced. For instance, it is not uncommon in describing the transfer process to suggest a general inking terminating with soft ink for the first pull, followed by a contrasty inking with hard ink for the second or re-inforcing pull. Now, if the reverse procedure were impracticable the second inking would fail.

When evolving the method about to be described, the author was particularly interested in obtaining transfers with a press which did not allow of the exertion of great pressure. To this end a high degree of swelling is an advantage, but the employment of soft ink which is the usual concomitant of high swelling is not advisable. Hence, if hard ink could be used on a well-swollen matrix there would be a great advantage from the transfer point of view. These facts caused the writer to attempt the impossible and see what could be done by reversing the usual order of things, and inking with soft ink first, then following with harder ink for the deep tones. Eventually a complete success was attained, the detailed procedure being as follows:

The material described are in all cases British products but it is believed that they are available on the American market, and in any case given the general principle it is a simple matter to work out corresponding conditions for any other products. The bromide paper used is the Wellington paper especially made for bromoil, and it will be simple if the smooth grade is used at the start, though the rough variety responds equally well to the treatment. The usual type of negative for a bromoil print is required, that is, one with a small contrast range so that the print has a little deposit on the highest lights, and is nowhere deeper than a dark grey in the shadows. The maximum type of print must be reached with full development. Factoral development of the print allows this to be judged with accuracy.

1. Bleaching Bath

Copper Sulphite, 10% solution.....	95 parts
Potassium bromide, 10% solution.....	5 parts

2. Tanning Bath

Potassium bromide, 10% solution.....	20 parts
Potassium bichromate 1% solution.....	10 parts
Water	100 parts

The thoroughly fixed and washed print is placed in Bath 1 until completely bleached and is then allowed to remain for 30 seconds more. It is then taken from the bath, drained but not rinsed and transferred to the tanning bath. Here it remains for 4 minutes at normal temperature (65 to 70 degrees F) and is then removed, washed free from yellow stain, fixed for 2 minutes in 5% plain hypo, and then washed and dried. The first bath may be used until it works too slowly, but the second bath, which becomes contaminated with the first, and which moreover suffers gradual loss of its bi-chromate content, should be used once only. In this way tanning is carried on under standard conditions and independent of the rate of bleaching, which is of course an altogether distinct operation. The process sounds more complicated on paper than it is in practice and there is no question of its being worth while from the point of view of regularity of results.

Having duly prepared a bleached, tanned and dried print by this or any other method, the soaking and pigmenting may be proceeded with. It is here that the novel part of the process is found. The normal soaking temperature of this grade of paper with a hard ink such as Sinclair's Encre-Machine is from 70 to 75 degrees F. In this method we propose to soak at 85 to 90 degrees F. Swelling is completed in ten to fifteen minutes and the print is ready for pigmenting. Needless to say, in view of the high swelling temperature the gelatine must be gently handled, and blotting off must be done carefully. Consequently also, inking must be done without force, and should not be carried out with hog hair brushes, at any rate until experience has been gained.

On the palette a small quantity of both hard and soft inks should be squeezed out, and rubbed down with the palette-knife in the usual way. If one grade of ink only is available a quantity should be rubbed out, and another portion softened with a little medium until it spreads easily under the knife and spread in another patch alongside the first. Taking now the largest brush available, charge it lightly with the soft ink and apply it to the print. No attempt should be made to bring out more than a shadow of the image, the aim being rather to cover the print with an evenly worked coating of soft ink. At this stage the print may require resoaking if at all large, and after this has been effected, the brush (the same one will do) should be charged with a plentiful but not excessive supply of hard ink and applied to the print at the point of deepest shadow. Above all, at this stage use plenty of ink and apply gently but firmly to the shadow portion with a dragging brush.

The deep tone should accept the full complement of ink with delightful freedom and show all graduations with a juicy transparency. The amount of grain may be controlled to a nicety by the amount of further evening up allowed. Personally, I like the results

far better when the ink is dabbed on, cleared with perhaps two light taps and left. In this way a delightful spontaneity of quality results.

The lighter portions of the print may be dealt with in similar manner, using a more lightly charged brush. The great feature of the method is that, starting from a hazy indefinite image any amount of definiteness and even crispness may be imparted at will to any portion. There is a quality in a picture known to artists as "Envelope-ment." It is a term used to signify a general unity and hanging together as regards drawing, treatment and all other factors. This is secured when using this method with a great deal more ease, than when building up methods starting with hard ink are employed, where there may be a tendency to lose sight of the whole in the development of local portions. There is also the great possibility of one of those "lucky accidents" occurring, beloved of water-colourists, where some chance variation in tone or partially finished passage sets the imagination roving, with the result that real inspiration is obtained instead of a somewhat laboured following of art maxims.

These are some of the attractions of this variation from standard procedure to those who regard all processes as a means to the attainment of artistic self-expression.

To those more materially inclined and who perhaps have a little of the craftsman's interest in technique, it will be found of interest to try the suggested method as a preliminary to transfer. It is a well-known maxim that the easier the ink goes on, the easier it comes off. Shadows normally show some reluctance to part with it. In this method, the shadows take up and yield their ink with comparative ease, due possibly to the well-swollen base, and the intermediate stratum of soft ink. From this, and from the previous point of view the reader already interested in bromoil is heartily advised to try the method here described.



Colored Photographs

By Sigismund Blumann

An able article in *Camera Craft* by Avenir Le Heart told how to color and why to color photographs. Others have elucidated that part of the subject dealing with technique and artistic conception. It remains to exploit a constructive, creative potential that will appeal to amateur and professional enthusiasts who look further than to the end of their nose, and who seek at all times to develop habits, perceptions, and faculties through present exercise.

To take a photograph and cover it with paint, or dye it, however cleverly, is simple or difficult as may be. The individual's training and aptitude determine that. But to get great good from coloring though no proficiency be there and none be hoped for is possible, though it may seem paradoxical. Yet one needs only to consider what a wealth of observation is created by merely observing carefully the beauties of nature in other of her varieties than mere form, light, and shade. Color and what we call atmosphere make a picture good or bad, in the degree in which these are present or lacking, right or wrong. By color presence in the present sense I mean not necessarily the blue of the sky represented by blue in the picture, the red of the sunset, the green of the grass, but the color values in monochrome. The photographic artist must know, must feel, must convey the sense of color in black and white and the intermediate shades of black and white. This is not so much a matter of inborn faculty as of cultivated ability, and it comes of observation of colors as units and in relation to one another. Such ability can be developed in no way better or quicker than by coloring photographs.

Let the reader be impressed with the need of observing carefully as he exposes for the negative, what the colors are, their characteristics, their relative values in the landscape or the face, and their reaction on the senses. Then in coloring let that remembrance be put to the test in simulating, duplicating those reactions. Yellow, for instance may be of a greenish, or a brownish sort: Red may be on the orange or the purple shade. Either may be vivid and vibrant or subdued to what women call pastel shades. A certain yellow in juxtaposition to a certain red may call up one emotion and a different quality of the same colors impart an entirely different emotion. The effect is produced by purely mechanical characteristics and just as poets can reduce the sublimity of inspiration to words and language, so the artist photographer can reduce the feeling of color values and potencies to black and white.

Handling colors has a charm just for its own sake. God has been so good to us that we may be happy in any and all of our senses. Each sense may be given pleasure in several ways. We see to read, to enjoy light and shade, to enjoy lines and masses, and to greatly enjoy color and the nuances of their tints. The glory of the sunrise and sunset, the pastoral peace of yellow fields vibrating under a hot sun, the greens and browns of a forest, the pinks and creams of a lovely girl's skin, these are ours by divine right. There is no sacrilege in striving to put them on paper out of a color-box. On the contrary it is an appreciation of creation expressed by a soul-centered effort to understand, to perpetuate, to carry on to others, and so give due homage through action.

Pan Film

The optical significance of the growing use of panchromatic film in the Moving Picture World.

This article, taken bodily from The Taylor-Hobson Outlook which is published in England, is so important and well put that we have lifted it for our readers. It is one of the few exceptions we make to reprinting and one of the exceptions that require the least explanations or apologies. Pan emulsions are exciting the liveliest discussions today. Cine Photography is the most exciting newer evolutions in photography. Here is something that explains. Something scientific that the layman can understand and apply.—S. B.

Within the last year or two a change of fundamental importance has been made in cinematography, viz., the substitution of panchromatic for ordinary film. It is well known that the latter is "colour blind," with the result that dark blues come out light in a photograph and bright yellows, dark. The Panchromatic emulsion is, however, more or less sensitive to all colours, and a correct translation of colour values into black and white is thus made possible. This sensitizing to the whole colour spectrum is brought about by bathing with various dyes.

The advantages of correct colour translation render the panchromatic emulsions very desirable for artistic reasons and it is not surprising that the panchromatic film is rapidly ousting the "ordinary" film. Besides, its use is indispensable in colour photography which is now being extensively used. This change of emulsion has necessarily brought about a change in studio lighting and in the correction of the photographic lens. The old film being sensitive only to the blue, violet and ultra-violet rays, studio lamps, such as the enclosed arc, were used which were rich in such rays; the mercury vapour lamp was totally lacking in red rays, but was largely favoured because it

gave off very little heat (in consequence of the absence of red rays). Now the studio lights must provide all the rays of the spectrum if the panchromatic advantages are to be utilized.

Hence the open arc with special carbons is replacing the enclosed arc; the metal filament lamp is being more widely used and the mercury vapour lamp is threatened with extinction, is being radically changed, in order to charge it with those red rays which are lacking. This is done in two ways, combination with neon lamps and providing a fluorescent reflector. This reflector, coated with a suitable substance, when illuminated by ultra-violet light from the incandescent mercury vapour fluoresces, i. e., gives off light of greater wavelength.

It is well known that the dispersion produced by glass is not proportional to its refraction, so that it is not possible with ordinary glasses, to make a lens which will have the same focus for all colours. In "Achromatic" lenses the focus is the same for only two rays of the spectrum, the focus for all other rays being either longer or shorter. In photographic lenses the focus for the brightest visual rays is made to coincide with the focus for the rays for which the ordinary emulsion is most sensitive, viz., the ultra-violet; now panchromatic emulsion is sensitive for all colours so that a compromise has been made and the focus for all colours made as nearly equal as possible. Thus an alteration in colour "correction" of the lens has had to be made to get the best results with panchromatic films. The difficulty of making the best compromise will be understood when it is realized that different methods of studio illumination give different qualities of light (i. e., the various colours mixed in different proportions) and that different panchromatic films on the market are variously sensitive to the colors of the spectrum; e. g., the following table shows the sensitivities of three different emulsions (all "panchromatic") for the different regions of the spectrum:

Film	Relative Sensitivity for		
	Blue	Green	Red
I	1	0.33	0.83
II	1	0.33	1
III	1	0.40	0.52

while the way the sensitivity is affected by the kind of illumination is seen by the figures for the last film used with gas-filled lamps:

IIIa	1	0.52	0.91
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KNOWING WHEN AND WHY

In the use of Panchromatic material it behooves the photographer to know when it is optional, peremptory, or inadvisable—and why.—S. B.

Winter Joys in Czechoslovakia

J. G. F. Druce, M. Sc. (Lond.), R. Nat. Dr. (Prague), F. L. C.

It is a popular belief among amateurs that winter is a closed season for photography. This view has persisted in spite of the fact that photographic writers have emphasized the great scope and advantages of winter work. True the days are shorter and conditions not so favorable as in summer but plates and films in these days are so fast that most of the earlier drawbacks to outdoor work at this time of year have vanished.

Similarly it is popularly held that travel abroad must be confined to July and August. Anyone venturing abroad in winter goes either to the Riviera or to Switzerland. This is again a mistake for England and also Central Europe are equally attractive at this time of year and afford many opportunities to pictorialists.

Whether Czechoslovakia, in the heart of Europe, is entered from the west or from the north, the snowclad heights give it a most fairy-like Christmas appearance, which is enhanced by the pine trees, whose branches are bowed down with snow. In Prague, the capital, the Wenceslas Square and the Old Town Square are adorned with huge Christmas trees, illuminated at night and around them throng the townsfolk who buy small ones, for each home, however humble, must have its tree for Christmas Eve and New Year's Day. Another busy centre is the river Vltava, now frozen over and upon whose ice people are skating and playing ice hockey. Later, as it thaws, the ice will be chopped up and carried off to cellars for summer use.



In the Giant's Mountains



Ice Hockey at Strbske Pleso

Those who are able, leave the capital and partake of the winter sports in the Giant's Mountains or in the Tatras or some other district to which special 'sportsmen's expresses' are run. On all the mountain ranges of Central Europe are excellent ski-runs, but the Giant's Mountains is the most popular. As the train arrives at the terminus, the tinkling of the sleigh-horses bells forms one reminder that the roads the traveler used in summer are now obscured by snow, which may attain a depth of several feet, so that it is frequently



Skiing in Czechoslovakia

possible to touch the telegraph wires, the sole indication of the way to the higher villages and hotels. Each hotel is almost a village in itself, complete with post-office, telegraph and telephone, as well as a general supply store. It will also possess a doctor, carpenter, smith and engineer to effect any repairs or treat accidents.

From the ridges, which attain a height of 4,500 to 5,300 feet, there are both short straight runs for beginners and more difficult stretches with tree tops as obstacles for the more expert to test their skill. It is not generally known that ski-ing was first practiced in the middle of last century at Schreiberau in North Bohemia, long before it became popular in Switzerland and elsewhere.

Equally advantageous are the new ski-runs introduced at such summer resorts as Marienbad, whilst the toboggan runs are well patronized by those not desiring the more strenuous exercise.

The wild resorts of the Tatras, especially Strbske Pleso and Tatranska Lomnica, attract many ski-ers and ice-hockey players, international tournaments taking place there annually. Owing to its height (4,500 feet above the sea), the lake at Strbske Pleso has the longest winter season, the snow and ice remaining until the end of April.

THE SCARLET Tanager

Bert Leach

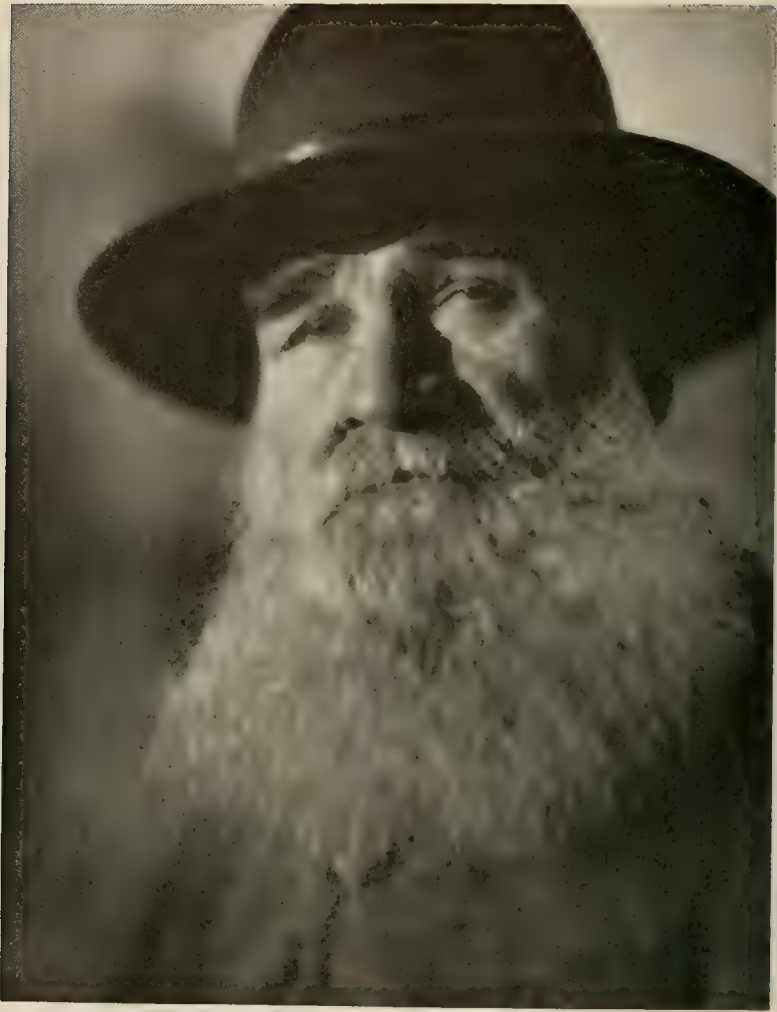
*In a hemlock tree in early spring
A tanager is a lovely thing—
A vivid ruby against the green
Like a gem on the garment of Sheba's queen,—
A winged ember in the shade,—
A midnight meteor, delayed
In its flight through the heavens,—a living flame,—
A thing that there is no word to name;
For the gathered spirit of fire and gem,
Ember, meteor,—all of them—
Abides and is thrice three times as fair
In the scarlet bird in the dark tree there.
And human speech is too drab and dull
For a bird so imperially beautiful.*

*Moments there are of ecstasy—
Few lives compass more than two or three—
Moments when everything slips away
That is cheerless and gloomy and gross and gray,
And the soul is held in that moment's thrall
By the manifold beauty that flames from all
The gorgeous things that the Lord hath made,
Visions whose majesty cannot fade.
Such a moment have I known;
I walked in the April woods alone,
And it was given me to see
A tanager in a hemlock tree.*

*Old Country Road, Humboldt**Gabriel Moulin*

SAVE THE REDWOODS

The season for forest fires being nearly past, it behooves us to give thought to the averting of the destruction of the glorious woodlands by the ax. Samson shorn of his locks was no more bereft of power and attractiveness than will be the Pacific Coast when its noble trees are gone. A perfect climate is no lure to a desert and without forests beautiful California, Oregon and Washington will become an expanse of barrenness and recurrent floods. Save the Redwoods.—S. B.



MEDAL PRINT
Advanced Class
U. Shindo



ADVANCED - NOVEMBER.



SECOND AWARD: *S. Izuo*
FOURTH AWARD: *Dr. L. C. Davis*

THIRD AWARD: *Hedwig Kalwoda*
FIFTH AWARD: *A. J. Pandian*

ADVANCED COMPETITION

November, 1929

Miss Emily Aelers
Dr. L. C. Atwood
J. T. Binner
Matthew Braley
Howard B. Burton
Miss E. Cartwright
M. K. Curtis
Dr. L. C. Davis
H. Diefrich
Nat Dinsmore
Dr. Homer Dutton
Harry Edwards
Miss Harriet Envers
Miss Matilda Farnum
Fred Fenton

Otto Firman
I. Fuerstein
M. Gertz
Miss H. V. Goldman
P. T. Harrigan
O. L. Hermann
S. Izuo
H. Kalwoda
Louis Kernwald
Dr. C. Kittridge
Miss Alma R. Lavenson
Hutton Lermen
Dr. A. Malmerton
J. D. McCauley
Rene Mounier

N. J. Nalawalla
Pietro Nellicciardi
P. Olsen
A. J. Paudian
Fr. Pfennigbauer
J. R. Scheiber
U. Shindo
Dr. Max Thorek
Miss Grace Ulmer
P. Vanucci
W. A. Watson
Alfons Weber
Ignatz Wuetzel
L. F. Zellner
H. Zimmer

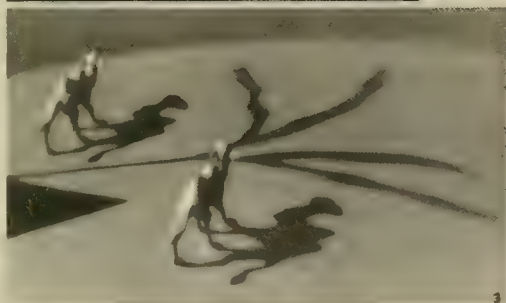


MEDAL PRINT
Amateur Class
Sorab J. Kharegal



4

AMATEUR NOVEMBER



3



SECOND AWARD: *Evelyn Young*
FOURTH AWARD: *S. Yamane*

THIRD AWARD: *Helen M. Forster*
FIFTH AWARD: *John W. Amos*

AMATEUR COMPETITION

November, 1929

Dr. R. C. Ainsworth
Milton Allen
John W. Amos
Edward Bafford
A. C. Bailey
D. Beronio
R. W. Chabat
A. A. Clark
Miss M. B. Clark
I. M. Creamer
F. E. Crum
Carl Demaree
Harry Edeson
Dr. Irving Ellis
Miss Helen Elman
Miss H. M. Forster
Allen Fraser
Miss Gladys Gallaher
N. R. Garrett
H. W. Gendreau

V. Gonzalez Grau
H. A. Hambro
H. Y. Hara
J. B. Hartwig
Mrs. G. E. Hoover
O. Ikuta
T. Iwakat
Miss H. M. Johnson
Miss Francella H. Joy
M. Kawaii
Sarab J. Kharegat
C. E. Lamphere
Dr. Raoul London
J. W. MacBride
M. Matumoto
C. McCallum
E. McMahon
W. S. Narahara
Miss Frances Ott
F. Ottersen

Manfred Outrain
Olaf Pedersen
M. Ramirez
V. Rosenheim
C. A. Scheinert
J. H. Scofield
John J. Sprenkel
J. M. Storey
V. L. Thomas
E. P. Trevors
T. K. Tsukane
J. R. Van Denburgh
Dr. Frederick Vantsford
Marech Vermel
Elmer C. Vose
F. L. Weaver
C. E. Williams
Walter E. Woestman
S. Yamane
Miss E. Young



TO CARL OSWALD

Thank God for my friends, amongst them you who are so true and kind to me as to be inspired with the beautiful lines you sent. Their value to literature will exempt me from accusations of conceit when I print them here for your friends, and my friends, and all lovers of verse to read.

TO S. B., 1929

By Carl Oswald

A birthday comes along again
Reminding you that Tempus Fidgets!
What does it mean? Your active pen
Seems dipped in Youth—your mental digits
Draw harmonies from Life's taut strings
Which stir in us vague wonderings.

Another year means naught to you
Except, perhaps, in wisdom ceded
From Time's vast storehouse: You renew
A faith in friendship often heeded
Far too seldom—So I send
The birthday greetings of—A Friend.

Carl, dear fellow, I wish that that were earned, deserved. Would that each year meant only what you say. But there are times when one feels very old, very old indeed, and one's life at such times seems to have been futile and profitless. Your lines put thoughts like these to shame. Something has been achieved when it has led to the dedicating of these sentiments to me.

PHOTOGRAPHY AND LITERATURE

It should seem natural enough that for me who live by writing, though I make photography my subject, the written word has particular charm. When working in the dark room or laboratory books I have read are my company. Recollections of characters met between the covers make the dimly lighted place richly peopled. And evenings as we at home, sit about the kitchen table, my wife at her sewing or poring over seed catalogs, I mounting prints, our eldest daughter sometimes reads to us.

Thus it happens that my better half sometimes falls asleep. But never when the author is Barrie.

We have sat at it till near midnight and then have reluctantly conceded to duty its rights and ruefully have gone to bed, climbing the stairs with the precious Mrs. O'Gilvie, or Peter Pan, or Maggie who knew what every woman knows but knew it better and applied it magnificently. Our last thought before floating over, one of anticipation of the next night's reading.

Barrie, the most beloved of that group of contemporary great Englishmen who maintain the place of Britain in literature. Barrie, who takes from life its infinite variety of joy and sorrow, greatness and sordidness and gives all back recreated to wholesomeness, just as real, but somehow sweetened. His power is a miracle in making dross into gold and gold into living glory.

Good Barrie. Come, none too soon, after Ibsen and that black school of writers who chose the worst or misinterpreted the best into blackness. Dear Barrie, after reading whom one looks on the foibles of mankind with kindly indulgence and condones one's own weaknesses with an awakened consciousness of saving graces and redeeming sense of humor.

I, for one, shall never be able to read enough of him for he shall never be able to write sufficient for that.

The while our daughter reads and I mount prints something dearer and better than lies in the picture goes to the friends to whom I send them, for the mood: Some inexplicable essence that enhances them and which if they could speak should tell of Barrie.

Literature and photography. The reader in the degree of his perspicacity and his sympathy—which may be the same thing—and his experiences in life and living, will find closer connections, deeper relationships than I have spoken of here. Never closer, deeper, finer than when keenest in the enjoyment of a good photograph while hearing the reading of a good book.



Indexing Reels

Cine Kodak News recommends a piece of adhesive cloth stuck on the metal reel and properly lettered for the purpose of indexing. We have used Holliston Photo Cloth for that purpose these many months and can add to the recommendation that it takes ink lettering beautifully.

Reinforcing Leaders

Speaking of Holliston Photo Cloth, we cut triangular pieces of just the proper width which when moistened like a postage stamp will be found to stick to the film for all times. This cloth reinforcement is about three inches long and does not seem to interfere with threading or bulge in the wound reel.

Reflectors

It was our privilege within the month to run several Kodacolor reels on subjects which we shall never be able to take again. Most of the footage was inferior because of our ignorance, stupidity or what you will. The shadows were blocked up and lacking in color simply because we had not thought of a simple expedient to reflect light upwards into the hollows of faces and places. A towel, sheet, or even an old newspaper might have served. Remember that where there is no light there is no color and that the fraction of a second allowed for each exposure can not dig into deep shade to eke out delicate flesh tints. Even a still made on a fast emulsion with a fifth of a second exposure needs some light. Give your movie material a chance.

Turrets

Some persons do not object to carrying a collection of valuable lenses in the side pockets. I do. If you have a carrying case that holds in place the variety of focal lengths and special effect lenses, well and good, if not there is a great comfort in being able to turn a turret to just the objective wanted.

Note of Progress

A 16 millimeter motion picture projector has been brought into service by the American Express to provide entertainment for the travelers on its vacation tours through the Scenic West this summer. The theatre thereby constructed in a railway car is probably the most intensively used movie entertainment on wheels ever established.

The special trains carrying the tours have recreation cars that are used for bridge and dancing and motion pictures. Because of the limited space and the weak electrical current available, an amateur projector proves the most practical equipment for the novelty of motion pictures on a train. With a varied stock of 16 millimeter films, the passengers are kept entertained between stops on the tour.

Aerial Cine Photography

So much is being written on aerial photography, motion and still, by men who have never been in the air except when dealing with the subject, when and where they are way up and in the thin, that it behooves the reader to choose his authorities with care. Do not buy your cameras in a butcher shop or an auto supply station, your hardware in a bakery, your automobiles in a photo shop, or your aerial instruction from a movie. Personally, we prefer the highest authorities on any subject and have at our elbow a library of the best on the subjects which pertain to our business. You may be able to take aerial movies with any old machine, just as you may be able to take still from a plane with a box camera. You may, but why should you and what for? You might succeed in shaving with a corn-knife. In an emergency a chisel will do. But, honestly, isn't it a comfort to remove the stubble with a razor? Preferably with the best of razors.

Rosch Backgrounds for Movie Titling

Make prints of the backgrounds on matte paper, develop, fix, wash and dry. On the prints do your lettering and from these make your title negatives in the usual way with your motion picture camera. If you make the print pale or, as it is called, in a high key you may use a typewriter and a very black ribbon, full inked it is called. If the print be dark you must letter in white ink, nothing better is on the market than Snow White which may be obtained at any photographic dealer. The Rosch Background Films come in so many designs that one can choose a fitting subject for almost any reel. A library scene, a church or palace interior, a landscape, a cottage window—each and all will fit some continuity followed by the motion picture.

Talkies Will Cut School Costs

The rising cost of modern schooling may be checked by the talking motion picture, it is declared by Dr. Joseph J. Weber, distinguished educator and author. Present costs of education, in any event, will be lessened, he states, by adaption of this new invention to school needs.

"Syndicating a few master teachers by this method to do part of the work of many will save money," he writes. "Instructing pupils more quickly and interestingly, as can be done with the talkies, will save money. Consequent reduction in failures and repetition of courses will save money. Liberating teachers from the slavery of cramming facts and freeing them to exercise personal leadership with their pupils will save money. Thus, both directly and by giving us more for our money, we cannot escape the inference, no matter how critically we consider it, that the talkie holds out a big promise of reducing the costs of formal education.

"Neither can we escape the conclusion that the shadow screen teacher will by example challenge our hundreds of thousands of teachers to strive for a higher quality of instruction. It is well known that example is the most powerful stimulus to change in conduct. Talkie films may thus accomplish more in teaching teachers to teach than many of our so called "education" courses in normal schools and teachers' colleges.

Mr. Weber does not believe, however, that the talkies will or should supplant the human teacher, nor does he base his estimate of economies on this ground. "The talkie is not meant to displace the regular teacher," he writes. "It is to be another aid in the hands of the teacher who will use it to the best advantage with silent films, text books and other aids. As I have tried to point out it will save money by speeding up and making more efficient the whole system of education. This is the soundest sort of economy and I am sure will be heartily welcomed by progressive educators and school boards."

Greater Oakland Cine Club

A number of well known Amateur Motion Picture Photographers have banded together and formed a Greater Oakland Motion Picture Club, for the purpose of improving the class and type of Motion Pictures now done by the Amateur.

At present, plans are being formed for the taking of several Scenarios.

The Club meets every 2nd and 4th Monday at the Athens Athletic Club in Oakland.

The officers of the Club have been selected for their vast knowledge and remarkable work in the taking of Cine Pictures, and include W. A. Jones President; D. A. Holland, Vice President; Judge W. W. Moore, Second Vice President and R. M. Trinidad, Secretary. The Directors include H. L. Hock, Jerome Arends, J. B. Steere, E. B. Cooke and J. Meyer.

At the meeting on October 15th, Jerome Arends, chairman of the program committee furnished a very interesting evening with Jack Fisher of the Eastman Kodak Company as the speaker. Mr. Fisher showed some technical films and also held an open discussion on Cine questions.

Mr. Jones, President of the Club showed a 400 foot, 16-mm reel with some remarkable Photography which was the result of a summers work. The composition in his reel was particularly commented on.

November

This is apt to be a dark month. Look to your apertures and work with Panchromatic film, preferably.



Association News

CHARLES AYLETT, 96 Yonge St., Toronto, Ont., Can., *President*
 D. D. SPELLMAN, 4838 Woodward, Detroit, Mich., *1st Vice-President*
 GEORGE D. STAFFORD, Chicago, Illinois, *2nd Vice-President*
 J. W. SCOTT, 205 W. Fayette St., Baltimore, Md., *Treasurer*
 L. C. VINSON, 2258 Euclid Ave., Cleveland, O., *General Secretary*
 W. E. DOBBS, Buick Motor Co., Flint, Mich., *Chairman Com. Section*
 NELSON L. BULKLEY, 855 W. 5th Ave., Columbus, Ohio
Chairman N. P. E. C.

When President Charles Aylett called the national council of the P. A. of A. to order at Hotel Stevens, Chicago, Oct. 14, the representation of delegates from the United States and Canada made well attended sessions.

More than 30 affiliated organizations sent delegates, and, in addition, the national officers, chairmen of standing committees and past presidents have seats in the council.

The program for the two day session is:

1. Authorization for continuance of advertising campaign.
2. Report by the Millis Advertising Co.
3. Report by Hilmer V. Swenson Advertising Co.
4. Best manner in which to promote sale and use of newspaper mats, billboards, direct mail advertising.
5. Convention: (a) Character of program. (b) How to secure attendance. (c) Time of year. (d) Club exhibits.
6. School: (a) Report of present school. (b) Report of committee on expansion of school.
7. Discussion of how to help local clubs: (a) Organizations, their various committees. (b) Dues. (c) Attendance. (d) Program.

This being the first meeting of the national council, which has power to make the laws and form the policies of the national association, it is believed that important legislation will be passed and the delegates will direct the business soundly and wisely.

This meeting marks the change from the old method of governing the body, under which the Board of Directors had authority, to the new method, under which the delegates are the highest power. It places control in the hands of the affiliated organizations of the United States and Can-

ada. Through their delegates they direct affairs.

To date, the following organizations have applied for charters: Commercial Photographer's Association of Los Angeles, Rock River Valley Photographers' Association, Chicago Portrait Photographers' Association, Commercial Photographers' Association of Cleveland, Louisville Photographers' Association, Detroit Commercial Photographers' Association, Fox River Valley Photographers' Association, Palmetto State Association of South Carolina, Professional Photographers of Greater Cincinnati, Commercial Photographers' Society of Philadelphia, Milwaukee Photographers' Association, Camera Craftsmen, Commercial Photographers' Association of New York, Professional Photographers Society of Ohio, Ohio-Michigan-Indiana Photographers' Association, Professional Photographers' Association of Middle Atlantic States, Section III, Peoria Photographers' Association, Photographers' Association of New England, Commercial Photographers' Association of Chicago, Commercial Photographers' Association of Buffalo, Dayton Professional Photographers' Association, Photographers' Club of Knoxville, Monongahela Valley Photographers' Association, North East Iowa Club, Orange Belt Photographers' Association, Birmingham Photographers' Club, North Dakota Photographers' Association, Willamette Valley Photographers' Association, Pacific International Photographers' Association, Inter-City Association of Photographers, The Professional Photographers' Association of Baltimore, Detroit Portrait Photographers' Association, Photographers' Association of Minnesota, Missouri Valley Photographers' Association, Tar Heel Association, Wisconsin Photographers' Association.



Pacific International Photographers' Association

Embracing Alaska, Alberta, Arizona, British Columbia, California, Hawaiian Is., Idaho, Montana, Nevada, Oregon, Utah, Washington.

President, C. M. Coffey.....Raleigh Building, Portland, Oregon
Vice President, Harry Vinson.....Bellingham, Washington
Secretary, C. F. Todd.....1117 Pine Street, Seattle, Washington
Treasurer, Sam Walters.....Bushnell Studio, Seattle, Washington

Meeting of the Board of Directors

The following group attended a meeting called by President C. M. Coffey of the P. I. P. A., at Grady's Studio, as the result of a notice, for the purpose of a preliminary conference; Harry Vinson, J. H. Gensler, C. M. Coffey, C. F. Todd, M. Grady, Samuel Walters, Tom Gagnon and Fred Mayer.

After the discovery that a quorum of the Board of Directors of the P. I. P. A. was present, Mr. Vinson moved that the meeting be made an official meeting of the Board of Directors.

President Coffey announced his intention of writing to the distant members of the board, in explanation and for approval of the actions of the majority of the board at this meeting.

Mr. Harry Vinson was given the floor and made a plea that the Board should definitely decide and know their responsibility in connection with the outlining of the year's work and arrangements for the convention. Mr. Grady also pointed out the necessity for analyzing the situation, in regard to the objects and purposes of the P. I. P. A. present and future.

Mr. Todd reiterated his non-acceptance of office as final. Discussion concerning the best location for the secretary preceded any attempt to suggest names.

Mr. Grady brought up the question whether or not the Board of Directors had the power to elect the secretary under the circumstances. After a little discussion it was agreed by all present that according to regular practice and under the accepted rules of organization the Board of Directors had the responsibility of electing the secretary.

It was decided that the secretary should be located in or near the city in which the president resides. Mr. C. F. Richard-

son and Mr. Leo Simon were mentioned for the post. A motion was made by Mr. Gensler that the secretary should receive ten per cent of all dues (not receipts) collected. Motion was seconded but not put to a vote.

Mr. Grady moved that President Coffey take care of the necessary secretarial work until a secretary is elected and that any secretarial expense incurred by him be submitted at the next Board of Director's meeting to be O. K.'d.

Discussion of policies asked for by Chairman Todd at this point. Mr. Harry Vinson spoke for stressing educational phase of conventions more and exhibiting and selling merchandise less.

Mr. Gensler gave the same idea as his well considered opinion. He added a few ideas on conducting the convention program, to be substituted for manufacturer's exhibits. The ideas were along the line of using the talents of member photographers, in the way of contests on educational subjects. Both Messrs. Vinson and Gensler and the majority of those speaking on policies gave it as their opinion that demonstrations were becoming increasingly costly and superfluous.

Mr. Grady concurred that the selling of exhibit space was not necessary to finance a convention under favorable circumstances; that savings can be made and interest in the program increased by its proper publicity and member talent, that conducting the next convention along the lines suggested by the previous speakers should be given much consideration and would probably be the best way; that care should be taken to preserve the good will of the manufacturers, and that provision should be made to take care of those manufacturers who voluntarily wished to be there.

Mr. Coffey concurred that the lighting

demonstrations were getting too prominent a place on the programs; that business education should be given more attention, and that the idea of getting along without selling manufacturers exhibit space should be seriously considered.

Mr. Walters gave it as his opinion that there has been a gradual retrogression in the past few years in the handling of receipts and expenditures and economies and business management, and that improvement was due and possible.

Mr. Gagnon was asked his opinion by Chairman Todd. Mr. Gagnon said that increased membership was very important at this time. How, was the question. The P. I. P. A. must evolve a plan to benefit the number more, or show the present benefits to prospective members in a convincing manner. There are probably many ways, but one that Mr. Gagnon wished particularly to call attention to was to have a traveling exhibit, reaching eventually almost every community. The photographers and public must be brought closer together, according to him. Fred Mayer asked by Chairman Todd, gave it as his opinion that changing the plan of depending on the sale of exhibit space to manufacturers was inevitable sooner or later, and that this coming year seemed the logical time to try the idea.

Mr. Todd called attention to the great interest aroused by the rating system used at the Seattle Convention. Mr. Todd and those commenting were in favor of continuing the rating system, instead of first, second and third prizes, and etc.

Mr. Vinson moved that a committee be appointed to submit to the next Board of Directors meeting a tentative policy as to the program.

Mr. Gensler wished to amend the motion to the extent that the committee should consist of three men, one from each branch of the industry. Amendment accepted by Messrs. Vinson and Grady. Voted on and carried unanimously. Committee appointed by Chairman Todd: Mr. Vinson, Mr. Gensler and Mr. Grady, Mr. Vinson as Chairman and to represent the finishers.

The consensus of opinion on the date

of the next meeting of the Board of Directors was that President Coffey send out ballots by mail to the Board of Directors to O. K. a desired postponement of the meeting from a date within the 60 day period after the convention to some date soon after January 1, 1930. Mr. Coffey agreed to do this.

Mr. Vinson again brought up consideration of Vancouver, B. C., for the 1930 convention city, giving some points in favor of it but leaving the question open.

The problem of continuing Hi-Lites was brought by Mr. Grady. Mr. Gensler gave it as his opinion that it should be continued, and renewed effort be made to sell more advertising space in it. He advocated that Mr. Coffey be instructed to sell advertising space while on his trip east and that the extra expense incurred in doing so be assumed by the P. I. P. A.

Motion was made by Mr. Gensler that Chairman Todd appoint a committee of two to investigate and make recommendations on producing Hi-Lites. Motion seconded by Mr. Vinson. Carried unanimously. Committee appointed: Mr. Gensler chairman and Mr. Grady.

Chairman Todd instructed Messrs. Coffey and Gensler to call on Mr. Palmer and to insure getting the convention issue of Hi-Lites out without delay.

The question of the 1930 convention city was put off until after Mr. Coffey returns from Eastern trip via Vancouver, B. C.

(Signed) Fred Mayer,

Secretary Pro Tem.

Echoes of the Convention

From letters interchanged by photographers, and from enthusiastic remarks by the manufacturers and dealers who exhibited, those whose best efforts went into making the San Francisco convention a success, are being gratified and rewarded in the only way that loyal and disinterested workers can be. Time and effort are not wasted when they produce success.

The manufacturers and dealers who pay for space are cold-blooded judges and their opinion, too, is favorable. It was a real selling convention.



Master Photo Finishers of America

Fred Mayer, President.....Box 762, Portland, Ore.
 A. J. Cunningham, Vice-President.....102 Liberty St., Utica, N. Y.
 Fred B. Bingham, Treasurer.....435 Main St., Middletown, Conn.
 Guy A. Bingham, Executive Manager.....Box 1020, Rockford, Ill.

Territorial Vice-Presidents

South-Western States: W. F. Honnen, Box 116.809 So. Flower St., L. A., Calif.
 North-Western States: Claude Palmer.....215 Swetland Bldg., Portland, Ore.
 Mid-Western States: E. V. Wilcox.....Scotland, S. D.
 North-Central States: John H. Seamans.....7052 Jeffrey Ave., Chicago, Ill.
 Central States: Wm. Burton.....216 N. Kirkwood Rd., Kirkwood, Mo.
 South-Central States: John H. Hammond.....Box 650, Meridian, Miss.
 South-Eastern States: Elon C. Robison.....115 Third St., N., St. Petersburg, Fla.
 Great Lakes States: R. J. Wilkinson.....125 Michigan Ave., Jackson, Mich.
 Dominion of Canada: S. C. Atkinson.....1924 Rose St., Regina, Sask. Can.
 Central Coast States: Walter W. Hicks.....3825 Georgia Ave., Washington, D. C.
 New Jersey—New York City: Jacob Brandfon.....146 Greenpoint Ave., Brooklyn, N. Y.
 New England States: Cedric G. Chase.....53 Moody St., Waltham, Mass.
 Mid-Eastern States: M. J. Koch.....535 Penn Ave., Pittsburgh, Pa.

The annual big show of the Photo Finishing branch of the profession will occur early next month at Washington, D. C. These Master Photo Finishers pull a bigger show each year, so we presume it will be a five-ring circus which will be staged at the Wardman Park Hotel in the Capital City.

The publicity matter now being received as a regular daily barrage, certainly paints the coming Convention as most wonderful. Starting with an opening session on Tuesday, November 12th and ending with a tour of the Convention body as a group to Arlington and Mt. Vernon on Friday afternoon, the program of educational sessions and planned entertainment keep every minute full.

The Manufacturer's Exhibit will again prove one of the most interesting parts of the Convention, all exhibit booths save one having been placed under reservation within forty-eight hours after the mailing of invitations to show. At least three new appliances for mechanizing Photo Finishing will be shown for the first time. We understand that this year's program, which will be announced in a later issue, carries many topics new to Master Finisher's Conventions and yet vital to both large and small finishing business owners.

The usual Special Convention Excursion Rates will be in effect from every part of the country, those going by rail buying full fare going ticket and requesting a Convention Excursion Certificate at the time, which when turned in for validation at the Convention Registration Desk, will allow the purchase of a half fare re-

turn ticket. Making it a splendid chance to visit Washington and take in the Convention as well.

A Western Convention Special Train will be run on the Baltimore and Ohio from Chicago, leaving at 6:40 p. m. either Saturday or Sunday night, November 9 and 10. Notice of definite decision will be published in a later issue. Others will motor to Washington and house their cars in the 400-car garage maintained by the Wardman Park Hotel for the use of their guests. And regarding the Wardman Park Hotel—well, it is elegance and convenience itself. Located about fifteen minutes from the heart of the City, it is outside the noise area, facing Washington's finest Park. And special room rates of \$4.00 single and \$6.00 double have been arranged for Master Finishers attending, not to mention a special Dining Room for starving Photo Finishers at Suggested Master Finisher Scale.

The Master Finisher's Association is noted for its programs, so intensely interesting and diversified that every last man sticks to the last work. Industrial Movies, to break the speaking program at intervals, and most talks illustrated with slides. Last year over 600 registered in at the Chicago Convention. This year, with Washington sights as an additional attraction, it would be only natural to break that previous high record. From what we hear, everybody at all interested in profits from Photo Finishing, will be in Washington next November 12-13-14-15, and many will come a day or two early and get their fill of sightseeing before

the Convention starts, and so miss none of either.

Exhibitors

Eastman Kodak Company.....Rochester, N. Y.
Pako Corporation.....Minneapolis, Minn.
The Haloid Company.....Rochester, N. Y.
Mallinckrodt Company.....St. Louis, Mo.
The Geavert Company of America
.....New York City
H. E. Woolever, Crystal Beach, Ont., Canada

Defender Photo Supply.....Rochester, N. Y.
Presto Mfg. Co.....Pittsburgh, Penn.
Burke & James.....Chicago, Ill.
Sprague Hathaway Mfg. Co.
.....W. Somerville, Mass.
Agfa Ansco Corporation.....Binghamton, N. Y.
Engel Art Corners Mfg. Co.....Chicago, Ill.
A. M. Collins Mfg. Co.....Philadelphia, Pa.
Greene Service Co.....New York City
Walter J. Williams.....Woodhaven, L. I.



Ye Editor Retaileth Newes of Ye Profession and in Quaint Italics Titillateth Ye Sphynx with Hys Quill

Minnesota Convention

The Minnesota Photographers' Association convened at the Curtis Hotel, Minneapolis on September 24, 25 and 26. It is reported to have been well attended and in every way successful. The program looks good to us. John R. Snow, Milton Waide, Frank T. Barney, Henry Elleby, Harry Elton, Charles R. Howson, Conrad Krekeler, Alva Townsend, M. W. Wade, C. J. Snow, Louis Dworshak, and Clarence Stearns were on that program. It reads like a photographic Bluebook, doesn't it?

Hansens in New Home

We would acknowledge the kind invitation of Mr. and Mrs. Albert A. Hansen to their new home and hope they may live all the happiness in the world into it and live to a ripe old age in this glorious part of the world.

Kathleen Dougan

Winning five awards at one exhibition and that at a convention of photographers, is some distinction. That is the latest achievement of Miss Kathleen Dougan of Berkeley, California, whose children portraits have gained her the more immediate and substantial approbation substantiated by a patronage that is sadly overworking her and her staff of assistants. The Frontis of this issue of Camera Craft is a subject that especially appealed to the writer at a recent exhibition of her

work hung by the lady at the Women's Club Building in this city. We should like to put before our readers examples of her exquisite Miniatures in antique style. They are original and distinctive beyond description. Nothing like them has ever been produced otherwise than by the etching point on steel or copper.

Lunte-Abel Wedding

We cannot recall when we were inspired with greater sincerity in wishing a newly married couple the best in life as on this auspicious occasion when we (all of use who make Camera Craft) join in felicitations to our friend Charlie Abel. The bride is not known to us in person but the wife of a friend is a friend to us, whether she knows it or not, and so our good wishes go to her as well. We know they will be happy.

They were married in the Little Church Around the Corner in New York, which somehow seems very fitting for professional men and women. Artists of the highest standing have helped to hallow the place and given it traditions.

Arizona Association

A recent letter from Al Buehman of Tucson informs us that the photographers of that state have perfected an organization with the following officers: Al Buehman, President, Tom Bate of Phoenix, Vice-President, M. E. Irwin of Douglas.

Secretary and Treasurer. The charter membership comprises eighteen studio owners with a prospect of five or six more in the immediate future.

Good work Al. You always were a good Union Man and the P. I. P. A. looks for you at its conventions and is seldom disappointed. Naturally enough you are going to attend the National Council. Thanks for Mrs. Buehman's and your good wishes and accept our kindest regards. This public you to me and me to you is sure enough small-town stuff, but you and I are small town folks,—real human like, thank the Power that is.



Red Cross

The time has come when appeals are redundant, superfluous, unnecessary. We all know what the Red Cross is doing. We cannot suffocate our conscience in persistent neglect nor avoid attention to the purpose of the society. It bespeaks Universal Welfare, National Betterment. It brings to you and to me a present and immediate need. The need of the helpless through incurable and curable chronic diseases, of the sufferers from epidemics, plagues, and catastrophes. Where help is most wanted there the Red Cross is found succoring and rescuing. What have you done? What are you going to do? What will you do now, immediately, for the cause? Buy Red Cross stamps and give yourself the Christmas present of a few good marks on the eternal record.

Commercial Association of L. A.

The following were items of interest at the last meeting (Sept. 19, 1929) of the Commercial Photographer's Association of Los Angeles:

Mr. Geo. Clifton appointed to handle association exhibit at the main branch of the Los Angeles Public Library.

Mr. J. H. Mott, Past President of Commercial Photographer's Association of Los Angeles was elected to represent our association at the Council Meeting of The Photographer's Association of America which will be held in Chicago on Oct. 14. Mr. M. F. Weaver selected as Alternate.

Mr. J. H. Mott presented with a handsome gold watch by members of the association as appreciative of the admiration, good will and respect he had attained as past president of our organization.

East Bay Photographers

The East Bay Commercial Photographer's Club held a real meeting on Tuesday, October 15th at the Green Shutter Hotel, Hayward. There was a good dinner to condition those present and entertainers to jazz them up, but the feast was mainly one of reason for Lloyd E. Graybill, Vice President of the American Trust Company was the speaker of the evening. We were unable to attend and have no report on his subject but surmise it was on The Best Disposition a Commercial Photographer Can Make of His Millions.

It is a pleasure to comment at this time on the businesslike way in which the organization is conducted, its very human approach of subjects that have led to disruption in other trade clubs, and the class of speakers provided for the regular affairs.

T. K. Tsukane

One of our regular visitors is this genial Japanese gentleman who never fails to leave behind him a beautiful bunch of flowers which grace our offices, and a feeling that we have had an enjoyable time while he stayed. It is a particular pleasure to state that Mr. Tsukane has had several prints hung in each of many of the recent salons and that his modesty is proportionate to his talents.



H. H. Blacklock

As long as I can remember the friendly letters received from the Royal Photographic Society of Great Britain were signed by H. H. Blacklock, Secretary. That office, in any concern, is most important and demands a finesse, tactfulness, patience, and ability of the highest order. The R. P. S. is fortunate in its executive and though we have never met, the possibility of that circumstance makes some future visit to England a pleasant anticipation.

Louis Heyn

The recent visit to these offices of Mr. Louis Heyn whom we met for the first time, gave us particular pleasure. He is an old and well known photographer who has settled in Hollywood and is lately returned from a trip to Europe where he observed conditions, more especially in photography, with a critical and understanding eye. The visit was most educational to us and we look forward to seeing the gentleman soon again, certainly to hearing from him from time to time.

Miss Martha A. Beebe

In a very conservative and exclusive way Miss Beebe has conducted her studio in San Francisco, so that her work might bring her the sort of business she desires. She has succeeded. The charming lady graced this office recently and we look forward with pleasant anticipation to the next.

Bill Dow

He may be, as everyone affirms, the best photo mount salesman at large, but to us he is Herman, Keller, Thurston, and Houdini in one. No, not Houdini for he is dead. Bill can do tricks that confound the craft. And when Bill smiles the world laughs. We want more of him.

R. J. Waters

Probably the pioneer of pioneer commercial photographers of San Francisco is R. J. Waters. Certainly the beloved of old timers is the quiet spoken and ever cheerful gentleman who has seen the profession develop and grow into big business as the west grew.

The Society of California Pioneers in its last Quarterly published a story by his mother, Lydia Milner Waters of her trip across the continent in the Covered Wagon of the day which reads like romance. It has suggested to us the possibility of persuading R. J. to write us a historic-biographic story which should add to literature.

John D. Zumbrun

After nineteen years of active business life in Peking as owner of the Camera Craft Shop there, John D. Zumbrun and his wife and children have left those parts and at this writing they are settled in Oakland, California. His career in China is historical and romantic and we wish space permitted our publishing some of his experiences.

An Appreciation

Miss Ida M. Reed, owner and general manager of Camera Craft, greatly appreciates the thoughtfulness that prompted the following letter. Next to the joy of doing a good thing comes the pleasure of knowing it has succeeded.

My dear Miss Reed:

At the meeting of the Association held on Tuesday, October 8th, it was unanimously voted to have me write to you to express the appreciation of the Association for the very fine way in which you helped to make possible the successful meeting of the Ad Club during the recent convention. Your suggestions were good and timely and were greatly valued.

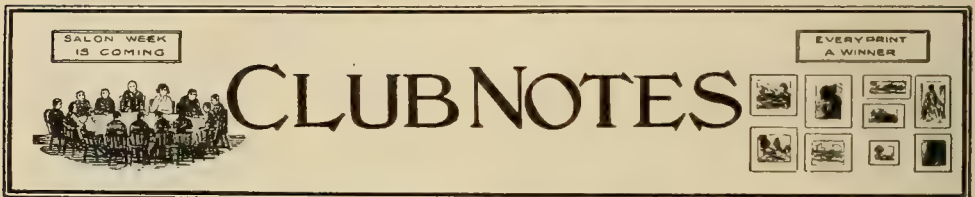
S. F. Commercial Photographers' Assn.
L. A. IRELAND, Secretary.

Photographers Be Helpful

The prisoners in the State Prison, San Quentin, California, have a photographic group who are encouraged to improve and rehabilitate themselves through the profession or hobby that has such a large place in our life on the outside. They want prints of 5x7 or larger of winter and snow scenes that lend themselves to making holiday cards and illustrations for the Prison Journal. Christmas cards, dear friends, mind. Did the Saviour die for these humans, also, and are you going to be the good Samaritan? Send your prints promptly and liberally, and not waste basket culls, to Ed Carleton, Photographer, Box 39108, Care Warden, State Prison, San Quentin, California.

Kathleen Dougan Exhibit

Miss Kathleen Dougan had a score or two of portraits and miniatures on the walls of the Women's Club gallery during September which might justly have given pride to herself or any artists. We were proud of her, certainly and enjoyed the exquisite conception she has of babies and their picturing. A Dougan print, apart from its content, is a thing of ethereal poesy. There is something so dainty in the tone, much that is perspicacious in the rendering of child characterization, and a convincing quality that likeness has not been sacrificed to ingenuity. It was a lovely show, Kathie and we know the public thought so too. In fact the attendance told you that.

**FORTHCOMING EXHIBITIONS**

December 7th to January 5th, 1929. First Rochester International Salon, Victor Rayment, Chairman, Memorial Art Gallery, Rochester, N.Y. Closing date November 15th.

December 21st, 1929 to January 25th, 1930. The Scottish Photographic Federation. 22nd Annual National Salon. Robert Marshall, Hon. Salon Sec. 69 Evington Street, Glasgow, C. 4, Scotland.

January 1st to 31st, 1930. Camera Pictorialists of Los Angeles. Clark W. Thomas, 417 Beaux Arts Building, Los Angeles, California, Chairman. Closing date December 10th, 1929.

May 1st to 14th, 1930 in Tokyo. May 20th to June 7th, 1930 in Osaka. Fourth International Salon of Japan. International Photographic Salon, Tokyoasahishimbun, Tokyo, Japan. Closing date, March 15th, 1930.

Los Angeles Camera Club

We never can think of our Los Angeles Club without associating Van Oosting with its prime activities. All honor to the presidents that preceded him and to his successor, C. N. Fuller who is carrying on nobly. But Van started so many things and has such firm opinions that he has impressed himself on our mental retina. We never hide our light beneath a bushel, neither have we hidden the criticisms that come our way. Van, it was who once wrote us that Camera Craft was not deep enough for him and our retort that he was perhaps too deep for Camera Craft was

taken in the best of humor. Now we have before us a letter in which the man who was in the chair when we were made Honorary Member states that this magazine has gotten under his skin and he is henceforth a subscriber. If you fellows could know how boyishly elated this makes us you would smile, not in sport but with satisfaction. It has been our effort to make this publication belong to the reader,—to the readers in the L. A. C. C., and we have striven mightily to become deeper. We have won and henceforth shall continue to be very deep.

All joking aside, a club that has done.

is doing, and bids every indication of continuing to do big things is worthy of being catered to. We hereby invite our fellow members to make a motion and carry it that we be permitted to publish some of the latest work of the active picture makers within their body and in the near future we promise the other clubs of this and foreign countries an opportunity of knowing what a club can do that makes a boast of being every man's own club,—not just for the advanced pictorialist but for the beginners who have serious aspirations and really enjoy photography.

In high praise be it said that **The Developer** talks more about photographic functions than social and that it seems to be able to maintain its membership and enthusiastic attendance without too much card and dancing parties. Read the October programs.

October 8th, Business Meeting. 10th, Print Discussion. 17th, Talk by Fred R. Archer. 24th, Glimpses of Arizona by Frederick H. Maude. 26th and 27th, Outing with cameras very much in evidence and social pastimes. 31st, Still Life Competition. During the month many get-together meetings to make and discuss prints for the travelling collection and future Salons.

Japanese Camera Club of S. F.

From November 22nd to December 6th the Japanese Camera Club of San Francisco will hang a pictorial exhibition of prints open to all. There will be silver cups and other valuable awards and as far as we know no entry fees though it is expected that the contributors will enclose stamps sufficient for return of prints if they expect them back. The committee in charge are known to us as conscientious and careful men with a high regard of the art they have accepted and share with other amateur pictorialists. The closing date is November 15th. Personally as a member of the organization the writer hopes the best workers will send in of their best.

The membership continues to grow and the work to improve. A goodly number of the members have been getting salon hon-

ors during the past year and when they overcome a diffidence that comes of their modesty they shall be heard from oftener. There are several potential medalists in the club. The leaving of T. Takahashi for his home in Japan has entailed a loss to his fellows and the pictorial group. M. Kawaii has revived his activities and is determined to come back as a prize-winner in the near future. Clubs desiring to exchange loan exhibits are invited to write to the Secretary, Japanese Camera Club, 1639 Post Street, San Francisco, California.

The A. A. Club

Sprung from the University of California Extension Classes in Photography and sponsored by their instructor, P. Douglas Anderson, this young club is doing wonders. From the prints submitted to our monthly competition we are enabled to judge what the members are achieving and their work does credit to their artistic abilities and honor to their teacher. Amongst them we have had the pleasure of finding a poetess. Her lines will grace our pages in the future, from time to time.

California Camera Club

October featured an exhibition of members' work. It is pleasant to be able to say that the club is fostering home talent and several of the members are making a place for themselves and the organization with their exhibits at home and abroad. Two outings, two card parties, two lectures and a dance provide the months program the while our upstairs contingent go happily on with their negatives, prints, and chemicals, happy that there are two floors and adequate equipment for photographic activities.

Philadelphia Guild

The Photographic Guild of Philadelphia staged a very successful exhibition at 1009 Race Street which was open to the public and gained a wide patronage. Photography is becoming accepted by the laymen as an art. This is to be attributed to the willingness of Camera Clubs and Pictorialists to take the common people into the secret that Photography may be made an art.



THE AMATEUR AND HIS TROUBLES



Conducted by SIGISMUND BLUMANN

Home Sensitizing

As the holidays approach a large number of amateurs develop an ambition to fake their own photographic paper. It is an interesting and pleasant pastime but neither as successful or economical as buying the manufactured products. Nowadays papers come in every surface, speed, and color. These are perfect and easily manipulated. At best there are many factors that offer possibilities for spoilage in home making of sensitive materials. The chemicals may not be fresh when bought or spoil on the shelf, they are not cheap and are seldom used up even when bought in the minimum ounce bottles, the paper used for base may be unfit for the purpose, when sensitized it must be used within a day or two of making, and the task of coating is troublesome. Those who are not intimidated by all this will get much fun of trying and a deal more of joy from succeeding.

The simplest form of sensitizer and one that is likeliest to agree with any old paper is the blue-print formula given herewith.

- | | |
|----------------------------------|------------|
| A. Citrate Iron and Ammonia..... | 120 grains |
| Water | 1 ounce |
| B. Potassium ferricyanide..... | 105 grains |
| Water | 1 ounce |
| C. Oxalic Acid..... | 30 grains |
| Water | 1 ounce |

To use take of A and B, each, 100 parts and add from 2 to 6 parts of C; The last giving softness, and too much of which will produce fog. If the paper be porous and absorbent add a little gum arabic which has been dissolved in water, just a few drops to the dram will be right. To develop after printing till the image shows slightly greenish brown on a yellow ground, just wash in changes of water till no more color shows in the wash. Daylight is needed for the print-

ing and sunlight is none too strong in the winter months.

For Sepia tones and broad effects coat the following on rather rough to very rough papers and use fitting negatives without too much minutae.

Soak gelatine in water overnight, about 6 grains to the ounce, and next day complete the solution by bringing to boiling point in a double boiler. When cooled to tepidity add in the order given and adding each as the previous have thoroughly dissolved:

- | | |
|----------------------------------|-----------|
| Tartaric Acid..... | 8 grains |
| Silver Nitrate..... | 9 grains |
| Citrate of Iron and Ammonia..... | 40 grains |

Filter rapidly through very loose absorbent cotton and bottle in brown glass or opaque bottles well corked.

Coat as you would blue prints, with a rubber bound or quill camels hair brush or Blanchard mop and when dry pack face to face. This will not keep over a day or two. Develop in plain water and fix in

- | | |
|-------------|-----------|
| Water | 2 ounces |
| Hypo | 25 grains |

A peculiarity of this formula is that once exposed the image goes on printing in the dark so that to avoid overprinting it is essential that immediate development follow the printing. Daylight is imperative.

These have been culled from the Work-room Handbook which contains many more formula and goes fully into Kallitype.

Why Can a Box Camera Work Always

We have been asked frequently why a simple, cheap box camera without focussing or changing of opening can give pictures under any condition. The reply has been that it cannot. The average aperture of such cameras is f8 and the shutter speed is 1/25th of a second, the focus

CAMERA CRAFT

being approximately 25 feet. These factors are the averages at which the outfit will give negatives under propitious conditions. If the light is poor you will have under-exposures unless you make a time exposure. If the light is too bright, as at the seashore, you will have over-exposures unless you use a compensating filter. And if you were to enlarge from $2\frac{1}{4}$ by $3\frac{1}{4}$ to, let us say, 10 by 12, you would find the focussing far from critical. Notwithstanding which such cameras with their natural limitations have made some wonderful pictures and we know of one instance in which a master pictorialist used no other.

Holiday Folders

If your envelopes are going to be the square (Baronial) sort measuring let us say 4 by 5 inches then take a piece of paper $7\frac{1}{2}$ by $9\frac{1}{2}$ inches and fold it over once, now double it again, being careful that all the edges register neatly. This is how your folder is going to be when you are done with the job. You now have a folder $3\frac{3}{4}$ by $4\frac{3}{4}$ inches which will slip comfortably into your envelopes.

With the folded side up and the open ends to the right and bottom number the first leaf, One. Open the fold and you will have closed end at top and the open ends below. The left page is to be number Two, and the opposite, Three. The folder is now to be closed again and the last page numbered, Four. Open the whole thing to its fullest size and you will see that it looks like this

3	2
4	1

Carefully keep this model to show you which is right side up for each page and with masks print your picture on page one, right side up as shown by the figure. Print your sentiment on page 3, again right side up as shown by that figure, on

a sheet of the sort of photographic paper you desire.

As there is no $7\frac{1}{2}$ by $9\frac{1}{2}$ photographic paper on the market you must buy the 8 by 10 printing frame. Should you however be willing to take the pains of printing each page separately you can fold the paper after proper trimming (in the red-lit darkroom of course) and by inserting a black, red, or other light impeding colored card under the page on which you are printing, expose in a 4 by 5 printing frame without the image imprinting its reverse through to the next page.

The telling has been long and may seem involved but if you have followed every move by actual practice you will find it is far easier to do than to tell.

If the envelopes are tinted, red or green being the appropriate Christmas colors, you can tint the paper to match after it has been printed, fixed, and washed with the correct Diamond or other household dyes or better with Marshall, Peerless, or Roehrig-Bielenberg Photo Colors. If you use the water colors try the tints by making the solution in a tray and dipt the prints. If you prefer oil colors mix liberally with medium and gently spread and rub in with a soft rag made into a mop.

Once more. Do you yearn for deckled edges? Rasp the edges with a Carborundum Tile Stone, or coarse Garnet Paper mounted on a flat piece of wood. Put the print on a piece of cracker box with a straight edge and just proceed to rasp. A little practice will produce a beautiful feather or deckle. This edge may now be touched all along or in spots with a device made by winding a pledget of absorbent cotton on the end of a match and dipped in dye or oil-color. If you want gold or silver use white or pale yellow oil-paint for the edging, rub off superfluous paint and dust with a little mop of cotton batting dipped in gold or silver powder and let dry.

If the envelope edges are to be gilded or silvered put a bunch of them together, carefully jog the edges and clamp then between stiff cardboard with a padding clamp or any old thing that will do the trick. Now rub the edges gently with a rag on which a very little of the white or pale yellow oil-paint has been placed and

proceed as for gilding or silvering the print. The procedure being mastered you can gild the flap, also, if you wish or do any stunt that your fancy devises.

Localized Holiday Cards

It seems never to have occurred to home holiday card makers that friends in remote places might enjoy a composite of several views of the home-city of the sender. Little prints masked and vignetted about the greeting caption would make a charming remembrance. This being the front cover, the back is clear for similar vignettes of the residence and garden or the individuals of the family. The inside is kept blank for a personal line in real honest to goodness handwriting. I don't know how others feel but the formal printed cards seem kind enough but not hearty. However expensively engraved they somehow smell of duty or line of least effort. I do love a scrawled line or two in the fist of my friend.

Kotava Christmas Cards

You shall have a wealth of this sort of thing to choose from, this year. The market is rich in material and the gem of its offerings is the Eastman Kodak Company's Kotava. This is a very thick, very stiff celluloid that looks like porcelain. It is not cheap, it does not look cheap, but it is unusual and it is elegant. The emulsion is very fast and I have done my printing with a paper match held three feet away for the $3\frac{1}{4} \times 4\frac{1}{4}$ size. The length of time needed will depend on the density of the negative and the fireproofness of your fingers. A properly margined and indited porcelain Holiday Card is something new and as the Kotava is unbreakable, almost unbendable, and light it may be mailed with confidence. Moreover the surface and texture lend to oil or dye coloring. As the material is rather expensive you will save money by cutting one of the plates into strips with which to experiment and try exposure times. Pieces one inch by two inches will do nicely. Just one hint to help in the obtention of snappy prints,—use bromide freely and do not over-expose. If the negative is a bright and clean one so much the better.

The Half-Watt Lamp

For months we have been bombarded with the question, "What is a half-watt lamp?" Several inquiries to British authorities have brought explanations which did not explain.

At last our esteemed contemporary *The Amateur Photographer* gives this information which is reprinted verbatim, if not complete.

"A half-watt lamp is a gas-filled tungsten filament lamp with an approximate consumption of half a watt per candle-power. The light from such a lamp has a higher percentage of light of long wave length than of light of short wave length, as compared with daylight. It follows that if a plate is made specially sensitive to rays of long wave-length, it will have a higher speed than a plate not so sensitized, when used with half-watt light."

Which lead us to refer our readers to an article of about two years back in which the present writer recommended the overburning of bulbs to gain higher incandescence and by that means the obtention of a light richer at the violet end of the spectrum. In other words, to repeat, a lamp rated at 90 V should give a greatly "Faster" light on a 120 V circuit than the lamp rated at 120 V. In fact the increase in actiniccy is out of all proportion greater, even, than the increase in visibility. Furthermore the overburning is not wasteful since a 300 watt lamp costing about half of the price of a 500 watt would give an actiniccy almost equal. A saving in the first cost, in the consumption of current, and a saving in time.

Cloud Negatives Without Screens

Take a cloudy sunset when the horizon is banked with cumuli and the light is very red and just after the sun has gone down you can boldly snap those clouds without a filter. The general atmospheric coloration makes any plate or film self screened. Aim the lens so as to get all sky and little if any of the landscape. These cloud negatives may be used in part or as a whole and the direction of the light may be governed by using the film from the front or back.

NOTES & COMMENTS



Schneider Lenses

Cine lens offerings from the well-known factory of Jos. Schneider & Company, Germany, have been coming thick and fast through the United States agent, Burleigh Brooks. First Mr. Brooks informs us that the popular 25 mm. Xenon f:2 high-speed lens is now available in the 20 mm., 25 mm., 35 mm., and 50 mm. sizes, and then that he has a radical departure in a high-speed telephoto lens.

The last named lens, the 4" Tele Xenon f:3.8, has attracted a great deal of favorable attention wherever shown, and trials have borne out the claims that distortion, so often found in telephoto lenses, has been practically eliminated in this new lens, and one may expect all the sharpness and snap that the Schneider Xenon f:2 lenses are famous for in this new long focus telephoto lens.

For the enthusiastic worker who desires a whole battery of Schneider lenses, Mr. Brooks has a most attractive offering, consisting of the 20 mm. or 25 mm. Xenon f.2 lens, the 50 mm. Xenon f.2 lens and the new 4 inch Tele Xenon f.3.8 lens. These three lenses are offered complete with a Remstein-Optochrome Simplex Filter Set and Graduated Filter, with a holder that fits all three lenses. The set further includes finder attachments and a leather case to contain all. Prices individually these items come to \$190.00, but the set complete is offered for \$175.00. Advance orders on his set, we are told, indicate that Mr. Brooks has again picked a winner.

La Chance Exhibit

In the Palace Hotel, San Francisco, for two days and nights, October 31 and November 1, an exhibition of the paintings of Georges La Chance attracted large gatherings of art lovers. The works represent the newer school of portraiture. His canvasses are an expression of a most

modern attitude. They symbolize a new era. After closing in the west it is planned to send the collection on a national tour. There is not a doubt but that these masterpieces will find a welcome wherever what is fine and new in art are appreciated.

How Long Will Films Last

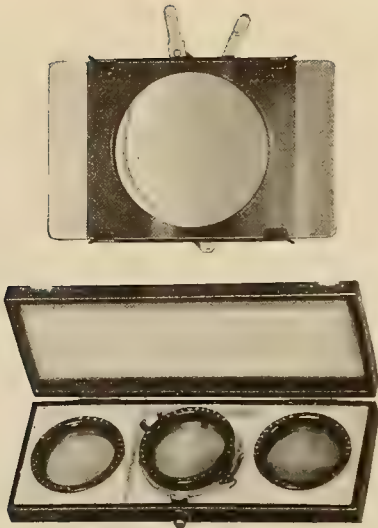
That the dating on Eastman Films is mostly a courtesy and a bending over backwards to be on the right is evidenced by the following: One T. A. Ovesen of 1224 Twelfth Avenue, Greeley, Colorado, exposed a film that proved to be over seven years old and the resulting negatives were bright and snappy. We have in our possession a packet of the first run of Eastman X Ray flat films and have used several dozen at odd times to make positives in various and devious pictorial manipulations. They are not as good as they were twenty years ago as the effect is like a matt emulsion but the image is good and the milkiness does not interfere with use. Perhaps the makers will recall when they made the first X Ray films. The writer was a far younger man and shows his age more than the films.

Meteor Photolight

Winter is the time for artificial lighting. You must resort to that or consider it justifiable to lose months of possible usefulness and profit. The Meteor Photolight Company of 4053 Porter Street, Detroit, Michigan, are offering a series of lighting apparatus to the amateur and professional at an especially tempting price and we advise writing for particulars.

Murray Memo Service

Memo positives may now be had as they should be. Robert Murray has equipped a laboratory for the individual printing of Memo film and assures his patrons not only the promptest of service but the best of workmanship. His address is 718 Market Street, San Francisco, California.



New Sky Filters

New Orthoplan sky filters in special Rhaco holders have been added to the DeVry line of still and motion picture equipment.

All Orthoplan filters are made of optically flat glass, the color being a part of the glass itself. This means that no distortion is present, nor is any perishable material used which might deteriorate or lose some of its characteristics in time.

The graduated filters are made by fusing two pieces of optically flat glass, one white and one yellow, into a solid sheet which is then ground at an angle but with parallel faces in such a manner that the yellow sheet diminishes in thickness and consequently in color.

The special Rhaco spring holders, made especially for use with these filters can be used upon lenses of various diameters, and the holders for graded filters may be rotated about the lens.

Victor Cine Projectors

The new Victor projector is claimed to eliminate wear and tear on the films by an intermittent movement which does not depend upon film tension for steadiness. There are too many technical features of the highest advantage for enumeration here but a request to the Victor Animatograph Company, at the Main Office, Davenport, Iowa, or the Sales Office at 242 West 55th Street, New York, will bring you printed matter that will be worth while.

Football Cine Films

The Stanford Productions, Box 658, Stanford University, Palo Alto, California, are prepared to receive and promptly fill orders for the complete story of the U. S. C. versus U. C., and the Army versus Stanford games, including a certain number of feet of slow-motion. It is promised that delivery will be made within three days of the games. Here is an opportunity to live through and to see over again the games that make football history in the west.

Beattie New Sessions

The Beattie School of Lighting held at Pittman's, Dallas, Texas, was well attended and registered seventy-six photographers. Most of them came from Texas and Oklahoma but seven states were represented and reports from the students prove they were highly pleased and profited greatly.

William Horace Smith

The advanced amateur of yesterday became an outstanding pictorial professional overnight, one might say, and today finds him famous in these parts as the Steichen of the West. That is what the operatic celebrities who foregathered at the last season in this city pronounced him after sitting for him.

Mr. Smith recently opened his new studio at 722 Montgomery Street, San Francisco and already the most discriminating and critical element of the public have found him and are giving him the opportunity of qualifying to his high title. To portraiture he has added pictorial commercial photography and we are confident that what he aims at he will hit.

Brite-Lite Screens

The makers of the Brite-Lite Glass Beaded Movie Screen claim it to be the most brilliant screen made and that it gives maximum reflection without eyestrain. Their literature explains how it delivers stereoscopic effect with sharpness yet unwiry outlines. Dealers are rapidly stocking the line but if you are unable to obtain it in your locality you are invited to write to The Beaded Screen Corporation direct, 438 West 37th Street, New York.



Thalhammer Cine Tripod

The Thalhammer Corporation of 123 South Fremont Avenue, Los Angeles, California have offered the market a line of tripods that seem to carry motion-picture possibilities well ahead. Model B will hold a 16mm motion picture machine absolutely steady. The Pano-Tilt makes possible a full and level panoram swing without jerk or eccentric pathways. Moreover the adjustments require no physical strength or athletic exertions.

Put the Band Outside

A famous showman once said that "When business is bad I double the number of men in the band and put them outside to play like hades. When business is good I keep the extra men to keep business good. That is how, in course of time my show kept growing and I now have the biggest show of its kind."

Astute advertisers work along the same lines. When business is bad they double their space and their efforts and when it becomes good they maintain the doubled exploitation to keep it good. That is how they grow to be bigger and bigger. Every set back makes them crowd two steps ahead and when they have forged to the forefront again they keep up the double step. You might think that over.

The Newest Projector and Tripod

In design and construction the Model 3-C new Victor model is identical with the regular Model 3, but is equipped for 800 foot 16 m/m film reels. This provides for a half-hour showing without interruption.

A special Carrying Case is supplied with the Model 3-C Victor Cine Projector, accommodating all equipment necessary for a full program. This feature is particularly appealing to industrial, school and institutional users.

All Victor Projectors are now furnished with all brass and steel parts in polished chromium plate and polished aluminum trim—a permanently beautiful finish.

The new Victor Projector Tripod is instantly interchangeable with the pedestal base of all models. The legs of the tripod are made in two sections of seamless steel tubing finished in black enamel. Rubber tips prevent any damage to polished floors.

Aftermath of Kodak Competition

Letters reach us every day from new subscribers and fresh enthusiasts who say they became ardent amateurs whereas before the Eastman Kodak Competition they had a camera lie idle on the shelf ten months a year. As one correspondent says, "If a firm like Eastman can afford to spend hundreds of thousands of dollars to give for good pictures made with a camera they must know that there is a lasting pleasure in making photographs. The pleasure must be of a sort that will survive the competition or it should be money wasted. Well, if there is that much fun in the thing, I want to get some of it."

A Defender Offer

Professional Photo Finishers may obtain Defender Greeting Card special and Defender Monokrom in any or all of its four tints double weight in the Iris Artura emulsion, all cut to 4 by 6 size at a particularly advantageous price by sending to the factory or its branches or ordering through the stockhouse. This year is going to be a photographic holiday card year and Photo Finishers are going to make a great deal of well earned extra money by giving the public what it will welcome.



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Ever dream of a home and studio with no rent, no overhead? Where nature is so extravagant that thousands come thousands of miles to look and wonder? Where for 150 miles of scenic highway there is only one pictorial studio? If this fits—and you have \$3500 cash—write for full particulars. Redwood Highway Studio, Miranda, California.

Portrait Studio established in prosperous city of 35,000, N. W. Washington. Modern equipped, centrally located, low rent. Address E. A. Johnson, 1303 Cornwall, Bellingham, Wash.

Old established Photo Studio, 33,000 negatives, priced low. Address W. K. care Camera Craft, 703 Market Street, San Francisco.

OUTFITS FOR SALE

New Zeiss Miroflex f 4.5 lens, 6 plate holders, filmpack adapter, carrying case. Cost \$193.00 first \$125.00 takes it. Blake, 1680 Nelson Avenue, New York City.

One Speedex camera with 4.5 lens and case cost \$65.00 sell for \$27.50. One "O" Graphic camera with 6.3 lens and case cost \$50.00 sell for \$17.50 Both good condition and will sell one or both C. O. D. subject to examination. Address James Appleyard, 621 Taylor Street, San Francisco, Calif.

Conley Camera, model 15, postcard size with 5x7 R. lens, case and 12 holders. Fine condition, \$25.00. Glenn Hanna, R. 1, Kokomo, Indiana.

AnSCO Speedex Camera F 6.3 P. C. size, revolving head tripod, both with cases, other accessories, all nearly new, cheap. J. G. Mold, 2063 Alameda Ave., Alameda, Calif.

Best offer will buy: One 8 inch Panorama Circut Outfit geared to 12 inch lens; good shape. One 8x10 Empire State No. 2, F. 4.5 Zeiss-Tessar Series 1C in Compound shutter, six holders, tripod case, like new. One 5x7 Graphic, six holders, case; like new. One 6½x8½ King camera, six holders, special leather case; splendid shape. One 4x5 Reflex R. B., extra good. One 2¼x3¼ Graflex, 1C Tessar, film pack adapter, case, like new. East Bay Camera Club, 612 Sixteenth Street, Oakland, Calif.

3A Roll film Graflex 3¼x5½ with Dallmeyer lens, cost \$180, sell for \$78.00. 6½x8½ view camera, one holder, lens, shutter, new case, cost \$75.00, sell for \$42.00. National Studio, Bucyrus, Ohio.

Selling out personal cine equipment. Filmo 70-A with 3.5 lens, \$115.00; DeVry 35 mm. Type E projector (new condition), \$140.00; Eyemo camera with T. H. C. f 2.5 lens and leather case, \$160.00. (This last is only a few months old and has had little use. Lists \$285.) Address E. W. Page, Box 658, Stanford University, Calif.

R. B. Reflex 2¼x3¼, Cooke f 4.5 Anastigmat \$45.00; Goerz R. F. Tenax, 3¼x4¼, Dogmar f 4.5, case, \$45.00; View 4x5, Kodak Anastigmat f 6.3, compound shutter, case, \$27.50; Zeiss Jena f 4.5

Tessar, 18 cm. focus, Koilos shutter, \$45.00; Busch Telephoto f7.7, focus 16 in., bellows required 8 in., \$45.00; Panoram Kodak No. 4, case \$15.00; all A-1. Address H. W. F., care Camera Craft, 703 Market Street, San Francisco, Calif.

New Prosch Flash Bag less igniter and tripod, \$7.50; Graflex 1A with B. & L. Tessar 1C, good condition, \$50.00 or trade for 3¼x4¼ Graflex. Will ship subject to inspection. W. L. McAlexander, 1601 Brown-Marx Bldg., Birmingham, Alabama.

Professional Debrie Camera, ball-bearing precision tripod, six magazines, two carrying cases, one tripod case, new; Complete \$425.00. Holmes 35m/m projector, new \$225.00. Darling 35m/m step printer, motor-driven, new condition \$150.00. Filmo 70 brand new \$125.00. DeVry 35m/m Camera, with Carl Zeiss f:2.7, 2" lens, brand new \$150.00. Will accept new Eyemo as part payment on any of equipment. Write D. D. Monaco, 2434 Leavenworth St., San Francisco, California.

3¼x4¼ Revolving Back Graflex series B, f:4.5 Kodak Anastigmat, film holder, pack adapter. Practically new \$70.00. Eastman View Camera 5x7 No. 2, case and six film holders, set of Wratten Filters k-1, k-2 and k-3, mounted B glass. New Wollensak series 1 a, No. 3c 5x8 convertible lens 8½, 12½ and 20" f:7.7 in Optimo Shutter. Practically new \$100.00 cash. Cornelius L. Smith, P. O. Box 144, Napa, California

A bargain. Ica Trix 4½x6½, 4.5 Zeiss Tessar lens, double extension, case, adapter, 4 cut film holders, Proxar and Distar extra lenses, complete \$77.50. Protar "C" set in leather case, list \$110.00, at \$65.00. Good shape. C. H. Kiefner, 1977 Waverly, San Antonio, Texas.

Will trade 3¼x4¼ Speed Graphic with 6" Velostigmat f:4.5 lens, in perfect condition for Graflex, same size and condition. C. A. Spitznas, Box 349, Cumberland, Md.

Stereo-Graflex 5x7 Camera with 2 Kodak Anastigmat lenses. Perfect condition. Cost \$300.00, sell \$150.00. Also Cooke lens 10½ inch focus f:4.5. R. Heywood, 1830 N. Cherokee Ave., Hollywood, Calif.

5x7 Premo leather covered Camera and lens, cost \$100.00 sell for \$60.00. One 5x7 Camera and lens cost \$75.00 sell for \$35.00. National Studio, Bucyrus, Ohio.

Ica Reflex 3¼x4¼ Carl Zeiss f:2.7—6½ inch focus. Plate magazine, Pack adapter, plate holder, carrying case, \$100.00. E. A. K., 2414 S. 11th St., St. Louis, Missouri.

Sell or Exchange. 7x13 cm: Ihagee Rollfilm Stereo, Hugo Meyer Anastigmat, cost \$75.00 sell \$50.00 or trade for Corona or Remington Portable Typewriter. Rodgers, 1388 Belt, St. Louis, Missouri.

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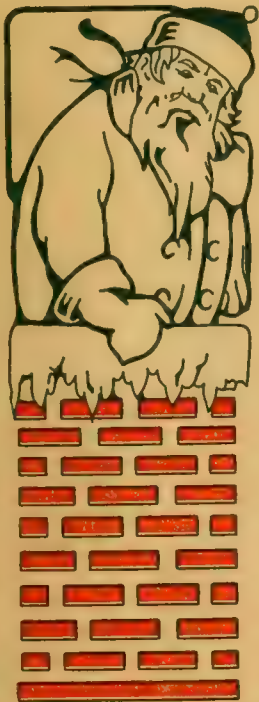
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HORIZONTAL ENLARGER FOR
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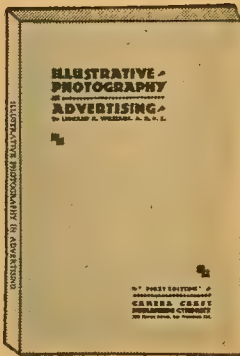
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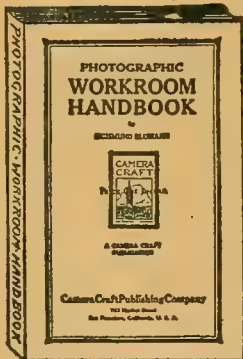
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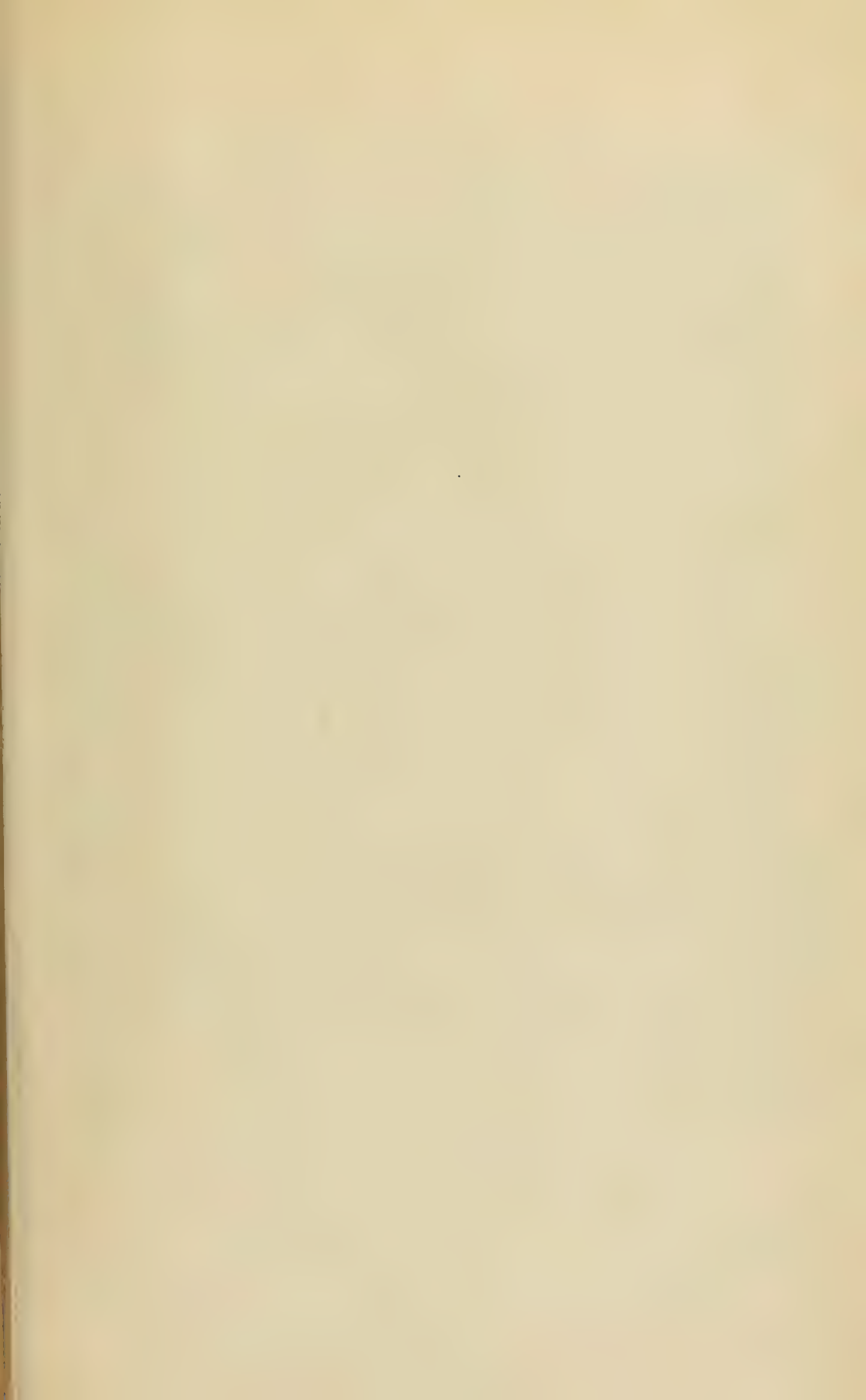
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Pacific International Salon

CAMERA CRAFT

A Photographic Monthly

SIGISMUND BLUMANN, EDITOR

Claus Spreckels Building, San Francisco, California

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NO. 12

The Pacific International Salon Recently Held at Portland, Oregon

By Henry Berger, Jr.



Henry Berger Jr. is one of the professional artists in photography who began as an amateur and has carried his ideals and enthusiasms into his vocation. His love of pictorial rendering is shown in every portrait he delivers to his patrons. His attitude toward, his connection with, his ambitions in the pictorial field keep him actively connected with Salons. As a judge in the show whereof he speaks in the following lines he seems to have grasped the significance as well as the material aspect of things. His opinions are worthy of the most serious consideration and, right or wrong, are as apt to be useful to our own formulations as any deductions we might make out of nothing or a lot of blah. We hear from one who has seen from the inside. He pulls up the blinds and lets us look in.—S. B.

Camera Craft readers and exhibitors in the recent Pacific International Salon held at Portland, Oregon, will be interested in the impressions gained by one of the judges, who doubts whether this new and unusual experiment in accepting and judging exhibition prints will have any influence on the present day method of salon regulation.

First, let the rules and regulations be understood. Rule No. 1. Each exhibitor was permitted to enter five prints and was asked to number them from 1 to 5 in the order of the exhibitor's preference. No. 1, being his first choice, was entitled to salon space, regardless

*Kelp*

*Dr. Roland E. Schneider, LC. D.
Pacific International Salon*

of the decision of the nine judges who officiated. In other words, the participant automatically became the tenth judge, in so far as his No. 1 print was concerned.

Rule No. 2. Each exhibitor was also privileged to have choice No. 1 reproduced in the catalogue, provided he remitted an additional fee of three dollars. (Seventy-five of these prints were reproduced.) So it will be seen that the conditions were ideal and that everyone must have been happy in the feeling of security that at least, or at last, one of his masterpieces would bask in the light of International Salon honors. This regardless of the fact that the catalogue may have indicated that nine of the jurors voted "no" against the exhibitor's first choice.

The writer, who also is human, took advantage of all the opportunities offered, as did many others.

But now let us see just who is benefitted by this system and in what way. In the first instance, if such an exhibition is intended as a school for the enlightenment of the budding amateur, who incidentally is permitted to purchase his way into recognition, if only to appease his artistic ego, then we will grant that the experiment has merit. If, on the other hand, our international salons are to retain their present high standard of excellence, then we must acknowledge the failure of this venture.



Arches

Alfons Weber, A. R. P. S.

Pacific International Salon

*Along the Loire**H. V. Schieren**Pacific International Salon*

Everyone agrees that there is much dissatisfaction and disappointment in the average jury system of the present day. It will, however, never be otherwise, and the fact remains that the big salon exhibits, such as those of London, Pittsburgh, Chicago, San Francisco, Los Angeles, and others, have attained an unusually high standard, and they, in truth, like the painters' exhibitions, may be considered professional in their scope, as they are largely supported by men and women who have given a lifetime of conscientious study to pictorial photography, which is one of the fine arts.

At times there may be a lack of sporting blood amongst certain workers who became disgruntled because of rejections, yet there remains the firm conviction that a number of our advanced pictorialists are producing works of art that go over the heads of some juries. This is true in the history of painting and cannot be otherwise in the art of photography.

The Portland Salon exhibit was supported by many of the ablest artists in this country, as well as a goodly representation from abroad. The exhibition as a whole, however, was badly handicapped in the matter of quality because of the facts herein stated.

It is also doubtful—indeed, I believe it impossible, for a group of judges composed largely of artists from crafts other than that of photography to be as efficient as a jury made up entirely of photo-



Snow Pattern

Charles R. Phipps

Pacific International Salon

*Beside Still Waters**Pacific International Salon**O. C. Reiter*

graphic experts, unless all the judges have a thorough grounding in the technique and art of pictorial photography, which, incidentally, requires years of concentrated effort and study as well as a certain amount of native talent.

That Portland, Oregon, Show

By Sigismund Blumann

When the plan was first divulged it struck me as all wrong, impossible, out of reason, and totally in the wrong direction. The first impression was of a group of men who had failed to crash the established salons and who had a grudge against juries and critics banded together to give themselves and an unnumbered contingent of their sort the chance of having prints hung as also of showing up the fallacies of judges.

It was my privilege to meet many men in many cities about that time and the opinion of these appealed to me as at least of as much value as my own. In fact many of them were Salon exhibitors and recognized artists of the camera. They thought well of the scheme and in several cases enthused.

CAMERA CRAFT



Transition
Ira W. Martin

Pacific International Salon

*Sunset Glow**Pacific International Salon**R. L. Van Ousting*

The show is over, the catalog is out, the facts are known. It was successful as to numbers, many of the best workers contributed, some of them paid for space in the catalog, the mass was terrible in the conglomerate but as a collection was educational and offered the best and the worst on one wall for the beholder to see and consider. Above all the catalog itself with a comparative statement of what the makers thought and what the judges held as to the prints was at variance. Prominent men were exposed as having a number of rejects, novices passed with honors.

What is the final deduction? Mine is that the plan is a fine one so long as it is recognized and accepted for what it must prove to be. It is the opportunity of men like myself who cannot make a Salon print to get into a show. It is the possibility of men who cannot get a picture reproduced to see one on the paper at last, and for some others who love to be seen everywhere to find one more place to show their name and their work.

Nor should we hastily consider this ignoble. Why not? Is not the whole system of Salons based on a hunger for distinction? Is not distinction the goal? How many who send prints to the Salons can stand before the mirror and tell themselves without a blush that their one and only object is to give others a chance of benefit? And if they really do believe they are doing it for the good of others is there not conceit in that?

*The Sport of Kings**Pacific International Salon**Franklin L. Jordan*

Of course, if the Portland plan were to become general photography as a fine art should be doomed. The artists should shrink from contacts and comparisons and pass up the Salons as pernicious, pestilential, and the worst in time be the survivors. The public seeing what shows result and survive should have taste cultivated and degenerated to the status of three dollars a throw and you win pictures.

It is not possible to agree with my friend Berger that judges are not up to the standard of the pictures they judge. The evils of the jury system are less in a lack of ability than in the sorry politics that have crept into being. Politics that find shape in exchange of favors, fear of reprisal, bid for specious prominence. That condition is not as common as might be thought. At the last Pittsburgh Salon the President had most of his prints turned down and all praise to Archer, he was more proud of the integrity of the jury than disgruntled at his belittlement. He boasts of the thing.

One very funny fallacy always creeps in when juries are discussed. Whatever evils the old system shows is supposed to be remedied at one blow by annihilating juries, as if no jury is more likely to know a good picture from a bad than some jury. As if, to put it differently, accepting any old picture is more likely to get together a good collection than the weeding out of what a group of men (however adequately equipped) has passed upon. Were we to apply that

*The Ford**William H. Zerbe**Pacific International Salon*

to civil law we should have anarchy. It would mean that since so many judges are incompetent (by fact or common opinion, the writer does not assume the responsibility of stating) justice should be better administered were all courts abolished.

Returning to the Portland show, we must say it served a big purpose and succeeded beyond all expectations, even of its projector. Mr. Jourdain is entitled to much credit for ingenuity, perseverance and energy. He put the affair over and through. There were prominent names in his catalog and the best men in it sent of their best work.

One doubt only will assail this courageous gentleman as the time approaches for a repetition of the event. Will these best workers have the curiosity to know what no jury thinks of their work, or what a quasi jury thinks as compared with their own opinion. Will they find it amusing or annoying to again have their own idea of what is their best nullified and the shame of their rejections published as prominently as the glory of their acceptances?

And for a less negative thought: Will the value and the amusement of the thing induce them to come in stronger than before?

A Friendly Word to Other Photographers

By Thomas Southworth

There is no "end of the road" when it comes to Portrait Photography. Irrespective of the number of years you have actively and intensively applied your best efforts and skill, there is something that lies ahead that you cannot afford to ignore.

Strange as it may seem, notwithstanding that we all use "the same fiddle, the same bow," many go about the making of pictures in widely different methods. Some for one reason, some for another.

I would not belittle the methods of others, whilst advocating and stressing my own. All I would do, is to as vividly as possible submit my own views for the benefit other photographers may see in them and derive therefrom.

One school of photographers practices economy of negative material with fussiness and care with great pains as to detail in operating. The results may be rather good, technically speaking, but are they living, breathing portraits? With a screen run in here and one there and a few advances backwards and forwards to adjust the head to just the right tilt, and a few scrutinizing inspections, then the "Now, just hold that please,"—No wonder people get tired of wooden photographs. No wonder people say, "The best picture I ever had in my life was a Kodak picture."

Now we photographers insist on putting technique into our pictures. The customer wants personality and naturalness. Is it too big a job for the photographer to try his durndest to give 'em both? I insist that it is not.

The making of pictures of people by the flashlight way offers possibilities for this that no other illuminant does, for the reason of its speed of exposure, and uniformity of action at any time of the day, or on any sort of a day or night, or in any place.

The predetermining of the necessary amount of light leaves the operator's mind free from such concern when it is already taxed to the limit whilst fishing for that fleeting expression that is going to secure a nice order. Once seen, it is snapped instantly. Chances of movement with the flashlight are much less than with any other illuminant, unless the latter is of sufficient strength to permit rapid instantaneous shutter action, in which case such illuminant is too distressing and irritating, as well as too expensive for comfort, not to mention it's bad influence on the sitter's eyes.

Then, as to technique. When a portrait painter wants a picture of a person from which to make a painting, he usually insists that it

be made with a very small light source. He does this that he may secure modulation in a high degree. This, to be sure, involves a rather long exposure. With the flashlight this effect may be secured with the same instantaneous shutter action as though a large light source were being used. The use of the small light source eliminates the usual auxiliary screens and other devices used at the time of making the sitting designed to accomplish the same purpose. If the light source is small enough—or a larger one placed at a greater distance from sitter—a natural modulation of the sitter's face and head is secured without any other aids. This, like the matter of determining the time of exposure, is then disposed of, leaving the photographer's mind fewer problems with which to grapple, when making the sitting.

The striving for simplicity and speed without sacrificing of technical excellence will be detected in the foregoing. The flashlight illuminant offers the greatest facilities toward that end.

The following up with time and temperance development again adds to our simplicity and uniformity. No negative is ever made in a dark room. They are brought to a fruition in the dark room but never made there. Many are spoiled that otherwise would have been good by over development, and fog, from frequent and uncertain inspection. Chemicals of known strength, scales, graduates and a clock and dependable thermometer yield far more uniformity in negative quality than all the years of wisdom and experience of the workman.

And lastly, the securing of negatives of approximately uniform density and printing quality represents an enormous saving of the printer's time in both contact and projection printing by eliminating after the first negative the need for making tests for printing time. This is something to be experienced to be appreciated.

I know of no favor I can bestow on any photographic friend of mine than to urge upon him, up to the point of good taste, the substitution of the flashlight illuminant for any other illuminant he may now employ. With the same skill, his efforts are bound to make for him greater profits, both from increased orders and the elimination of not less than 75 per cent of his material cost from "moves."

I've presented the subject up to the strength of my ability.



Amidol For the Professional

Herbert Brennan

The amateur has long had a fondness for Amidol but less from an appreciation of what it can do than because it is so easily mixed. Unconsciously he has found that the accuracy which Pyro and Metol-Hydroquinon demand is not imperative with this agent, — a little more or a little less of the sulphite or the Amidol creating only a longer or shorter period of development. The facts to the contrary, however, as we shall see presently.

The professional has treated Amidol with indulgence or contempt. At best he accorded it a place as a Bromide paper developer but for negatives! Never.

Now come the authorities abroad and here at home, who praise Amidol above all for negative use and the editor of *Camera Craft* affirms they are right. Doctor H. Darcy Power finds the subjects worthy of many columns under heading of his Digest Department, and a British publication devotes pages to the very thing, Amidol for Negatives.

Let us get at the facts. This particular organic developer is inclined to give clear but thin deposits. Not as thin as Glycin but too lacking in the density which lends to contact printing. The accusation is true enough to make a serious defense necessary. But that defense is simple and convincing for as there is little fog, development may be carried far and density gotten by time.

Amidol has been known to produce stains. Not such tenacious stains as Pyro but stains that annoy. These may be avoided with acidulation. In fact the acid formulæ are now generally recommended.

It is true that Amidol discolours rapidly in solution except when generously acidulated and preferably with Lactic Acid, though Potassium Metabisulphite or Sodium Bisulphite will serve almost as well. Properly compounded acid solutions have been known to remain clear in well corked bottles full up for two weeks and in the open tray for twenty four hours or longer.

There is a charm to a negative developed with Amidol that has all the soft allure of a Metol developed one with considerable more printing density, for all that may be said to the contrary. The mixing takes a few moments and needs no delicate weighing. A teaspoon will do, if you know within a few grains how much that spoon will hold of each ingredient. And temperature is not a menace as with some other agents.

In a recent issue of *The Amateur Photographer and Cinematographer* one L. M. D. asserts that Amidol gives an extremely fine grain and suppresses telegraph wire markings on film packs. His further assurance that the image has a delicacy of graduation not to be surpassed by any other means will be born out by the facts.

This writer gives a formula which he says is his own modification of an old French recipe and the present writer can attest to its excellence. It calls for the following stock solutions:

Sodium Sulphite (anhydrous).....	30 grams
Water (Distilled or boiled and hot)....	200 c. c.

When this is cold add Hydroquinon 0.2 grams and put into a bottle of size to be filled therewith and cork well. This is A.

Make a 40 per cent Sodium Bisulphite solution and a 10 per cent Bromide of Potassium solution and to two parts of the first add one part of the second.

This is solution B. You are now prepared to develop negatives and adapt the developer to over or under exposures as well as correctly exposed. To use take two trays and in one have

Solution A.....	10 c. c.
Solution B.....	15 c. c.
Amidol	0.5 grams
Water to make.....	100 c. c.

in the other tray.

Solution A.....	40 c. c.
Solution B.....	3 c. c.
Amidol	0.5 grams
Water to make.....	250 c. c.

Start development in the first tray where development may be carried to completion if all goes as it should. If after a sufficient time nothing shows put negative in second tray where the image may flash up or develop in a flat overall manner. If such be the case return it to the first solution. In a word, number one gives density and contrast, number two detail and softness. Part time in each according to the proportion of time governs results and gives control.

J. M. D. stresses the point we have made earlier in this article: Develop fully. Give adequate time and do not fear the slight veiling for it will vanish in the hypo. Let the negative stay in the developer till the image is full and black through to the glass or film support.

As Amidol, especially after partial oxidization from exposure to air, is in itself a mild desensitizer this offers a panchro and ortho procedure worth trying. Be it known, however, that acid Amidol and the dye desensitizers do not get on compatibly.

Some months ago Mr. Blumann gave me a dry compound which needed only the addition of water to make for immediate use. This was compounded, so he told me, of Amidol, Sulphite and Bisulphite of soda, and the normal percentage of potassium bromide. Perhaps it is imagination but it seemed to me the mixture gave me all the density that the above hydroquinon does. The merit of the dry mixture lies in its portability, it being possible to carry a supply anywhere and simply to add water with a goblet for measurement.

Finally, if the reader be really interested in Amidol and its uses let me advise reading back under the Photographic Digest for several months.

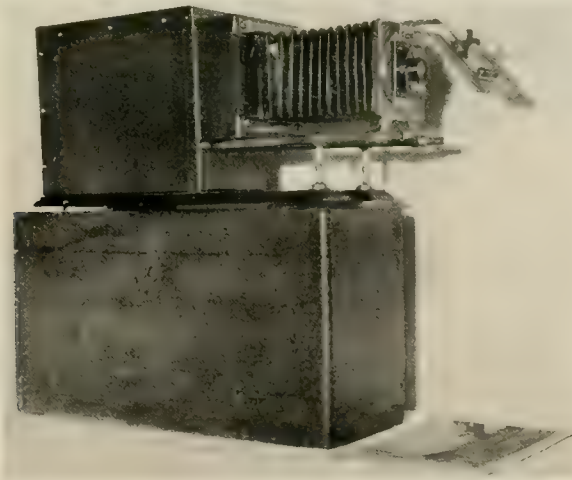
HORIZONTAL ENLARGING CAMERA FOR VERTICAL PROJECTION

By C. G. Wagner

When using a horizontal enlarging camera, difficulty is often encountered in placing the paper on the easel with push pins in such a position that it is square with the projected picture.

With vertical projection these difficulties are eliminated as the paper can be placed on a flat horizontal surface in any desired position by the operator without the use of thumb tacks or push pins. Masking the outer edges of the picture to obtain a white border also becomes easier.

The attachment required for a horizontal enlarging camera consists of a frame for holding a good quality plate glass mirror about four inches square at an angle of forty-five degrees to the lense, as shown in the Illustration, and should be from four to five inches in front of the lense of the enlarging camera. The frame can be constructed to provide an adjustment for the mirror or to hold the mirror stationary; an adjustment is not essential, however.





John Vanderpant, F. R. P. S.

John Vanderpant is a man who has made his mark in photographic pictorialism. Critics may agree or differ with him in his concepts and we may like or dislike his pictures, but he has proven himself an influence and an authority by the very fact that his work has gained consideration and criticism from prominent men in the field.

Oddly enough, after reading what a certain Englishman had to say of Vanderpant's radicalism the extreme conservatism of the following text strikes us as amusingly reactionary. It constitutes a difference in agreement. Two able critics oppose one another to establish the same facts.

S. B.





POWER
PACIFIC INTERNATIONAL SALON

WILLIAM RITTASE

Plate I



DESIGN

JOHN VANDERPANT
F. R. P. S.



THE LAKE OF HALSTADT
PACIFIC INTERNATIONAL SALON

FRANK R. F. FRAPRIE



THE CITY OF DREAMS
PACIFIC INTERNATIONAL SALON

KARL STRUSS

Plate IV

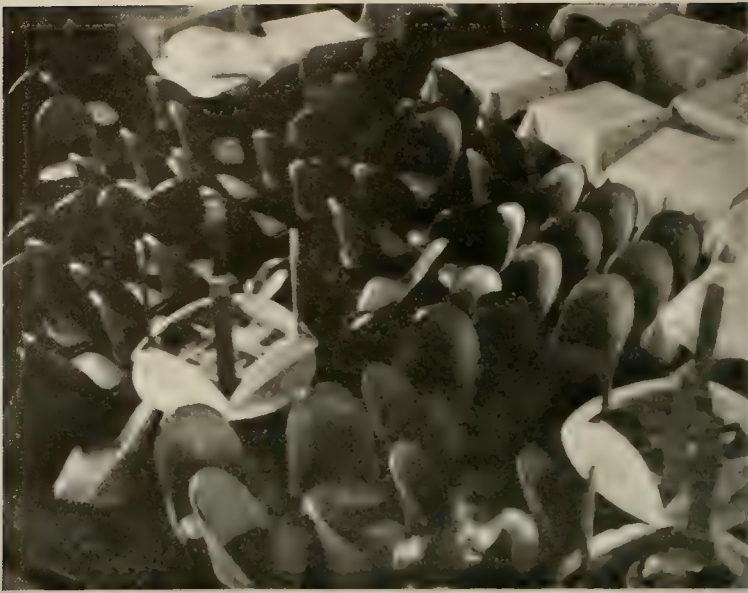
Because of the Cause or Giving the Reason Why

By John Vanderpant, F. R. P. S.

(Illustrated by the Author)

The question, Is Photography Art, may be left unanswered by contemporary minds. Possibly generations to come will take the trouble to pronounce a more just judgment over the lens work of today. I want to substitute for the muchly disputed argument with another question: Do Pictorial Prints Awaken Aesthetic Emotion in the Conscience of the Onlooker? To me they do, and it is my earnest opinion that those who have an artistic message can give it very well through the medium of the lens. There is one point which may well be stressed, for it is the coming quality in the progress of pictorial photography. The lens drawing must have all the characteristics of lenswork and not be by process manipulation transferred into prints which do not in the first place reflect photography but texture resemblance of paintings, drawings, etchings, etc. Here to my mind pictorial photography has run in a dark, blind alley out of which it can only get by the reactionary light of the desire to become purely photographic. In its photographic character must lie its value. If it cannot stand this test, photography, as an artistic medium of self expression, has miserably failed. Why should pictorialism resemble painting, why should it interpret subject matter, which has been better done by painters of the impressionistic or romantic schools, A representative pair of recent Salons, which I had the privilege of visiting, suddenly opened wide my eyes and the unpleasant comparison suddenly stormed my mind; a dirty laundry hung on the line of false pride, instead of the simplicity and purity of a clean washing. More than ever am I convinced that back to purity, to photography for photography's sake employed by a mind rich in artistic vision—either creative or selective—is the only way out of the rut of sentimentality and process faking.

It is strange that sometimes simple, straightforward photography, reflecting individuality in concept of composition and selection, is called trick photography by critics who do not mind a landscape of painting quality with sometimes clouds and sometimes moons (one at the time, of course) worked in. There is more trick work in the average, traditional, ever accepted landscape romance—than in the straight forward photograph of an originally seen, commonplace subject, which passing through the way of vision and selection is raised from a commonplace thing into a concept of beauty.



Turner's well known answer "Are not you sorry" to the lady, who upon seeing one of his sunsets complained that she had never seen anything like it in nature—may well be repeated by the pictorialists, who has the courage of a different idea of beauty, especially in connection with the character possibilities of lens performance.

It does, to my mind, not mean that one should take some paper-cut triangles and circles, play a light on them and compose an abstract pattern just for pattern's sake. The result may be decorative, and, for its newness, may attract attention, yet I doubt whether mere aesthetic pleasure in itself is a lasting, a satisfying quality in artistic expression. Unless the subject matter used in photography (I may be very old fashioned and aesthetic, philosophically wrong) is a result of human or natural activity, and out of this human struggle selected to reflect in pattern or rhythmic play of form relationship, the sentiment of that struggle—the hidden flavor of lasting value cannot be caught. Not for a moment do I think that in practice one's work measures up to one's theory. The theory is the result of an ideal in mind and the ideal most always be ahead of the performance or else we shall have reached the limit of our progress.

The print "Towers of Today" gives to an extent an example in black and white of what I have been trying to explain in word and sentence. Here is a simple pattern, modern in concept, striking in contrast yet based on a reality of human industrial endeavor and



achievement. It gives part of whole leaving, to an extent, light and masses to the imagination. Therefore it is artistically more complete than if the whole structure were taken, which would simply have resulted in a photograph of a blower and elevator. The black blower gives the feeling of a tremendous bell against the whiteness of concrete structure and so in a simple, strong, modern pattern, a hidden hint of romance of human heroism in industry may be felt. Just this basic touch—though it has nothing to do with aesthetic appreciation in the abstract—gives the vibrating emotion to this print which may to the extent of the completeness thereof have a longer life than a mere pattern print. Also it preserves the technical qualities of the substances photographed and there is and is going to be more so, a secondary satisfaction in texture rendering.

This is also pronounced in "Mount Rainier" where dramatic form relationship is emphasized by the leaning, straight sticks in the foreground. Is not the texture rendering of the weathered and withering wood a joy in itself, and does it not at the same time enrich the print with the feeling of time passing over the unchangeable silence and grandeur of the mountains?

I am referring to the prints, not because they are perfect examples of what is possible in pictorial photography, but because they help explain our fundamental thought—whether this be right or



wrong and no one of course will blame us for believing them at least developing it in the right direction.

We must have truth and a straight forward rendering of our expressive ability. Mannerism has nothing to do with the essence of art; it only beclouds vision and is therefore destructive to progress. It is often said that beauty is only in so called beautiful subjects. That, of course, is not so, it would lead art creation into made to measure standards. Beauty is wherever—with honesty and desire for it—we find it. Because a boarding house as a rule is not considered beautiful—would that mean that a pictorial print of a boarding house cannot be beautiful or at least contain elements of beauty? Does the simple spacedivision between bright light and deep shadows—mostly in squares—besides forming a restful pattern, not at the same time indicate the measurement of boarding house mentality, boarding house tragic? I realize that one may feel this sentiment unessential to art in its highest form, but it is to art in practical form to which humanity can respond and which in that way may be a stimulant in its every day life. Do not the most complete forms of musical structural express—take for instance in music, the sym-



phony or orchestral suite—as basis the simple theme often taken from a vital folksong, which ties the most complicated composition to elementary human emotion? The modern atonal form may seem an everchanging pattern or tonecolor for tonecolor's sake, yet is not the entire composition reflecting the unrest, the changeability, the searching for satisfaction somewhere, somehow and in essence the sentiment of simple life today?

So to me any pictorial print, no matter how technically fine, how complete in composition, how striking in newness of conception, must have that underlaying vibration to which you and I respond and which makes it part and parcel of our inner intellectual lives.

Now "Elevator Pattern" is no more than a composition of triangles emphasized by the dark curve. It appeals to one or it does not. No one objects to seeing horizontal lines in landscape run toward one another—because one is used to observe it. But lines going up do just the same and why should a pictorial view only lay horizontally ahead of us and not in looking upward between, or downward upon tall buildings? Again the pattern is based on an essential structure of today, selected from essential things and thereby to my mind tied up with the heart of humanity which no matter how often



it may be denied, must be the underlying foundation of all art. It need not be obvious and run away in sentimentality, but it is the silent power which binds artist and the community he lives in.

In "Books" it is the harmonious contrast of light and shade combined with the pleasure of texture rendering. This print too—as with all my work—is a straight forward bromide print. In bromide I can get all the qualities of contrast and texture wanted; it expresses completely my concept and emotion at the time of the exposure. Now, why should I bleach the print, redevelop or oil it or transfer the oil matter to a new base? Possibly for practical reasons, but certainly not for any artistic one. Has one ever heard of a poet scribbling a sonnet and then rewriting it in curly lettering to improve its literary merit? The technique in photography I want to use almost unconsciously—the faculty of self expression should be the only conscious activity in the production of one's work.

"Quebec" possibly breaks the rules of standard compositions badly, with the black poles and shadows running through the enter of the print, but they were needed just as badly to emphasize the intensity of the sunlight. The empty street was needed also, because bordered by the row of tiny houses, it reflects in its emptiness more



complete the life in this small town than some figures would have done. Sentimentally, who said: "In Simplicity lays strength"?

Charles Buttersworth criticising "The Morning After" in a recent issue of the *Toronto Saturday Night* writes: "The Morning After" which at first glance seems like a bed of strange foliage interpreted by a modernist painter, on closer inspection proves to be just a sector of a restaurant in process of cleaning up." Well as long as a pattern print based on a consequence of human amusement, awakened some artistic feeling in the onlooker, it only goes to prove that to those open for it, pictorial photography has an element of power and a degree of individuality.

These lines of course are not given as a doctrine. Not given with any pride, but just with gratitude for the opportunity to explain one's ideals by which possibly someone somewhere, somehow, at some time, may measure and cultivate his own standards of pictorial conception. The text necessarily has moved about myself and my work but so little egotism inspired it that on rereading I feel principles have been dealt with not an individual. Those principles justifying a courageous declaration.

That Astounding Two Hundred Million

By Sigismund Blumann

At a luncheon given in honor of Charles D. Kaufmann, of Kaufmann and Fabry, Chicago, during the recent convention of the Pacific International Photographers' Association held in San Francisco, Mr. Kaufmann approached me and asked what I estimated the gross volume of photographic business in this country. He meant the professional business. My understanding was that he wanted the gross of what the portrait, commercial, aerial, illustrative, and other professional photographers took in during a period of one year.

Based on the professions purchasing power during the year of 1925 and computing rapidly in my mind the margin of gross profit I hit on \$200,000,000 and subsequently going over all the factors decided it was a conservative figure.

What my astonishment was to see myself quoted at a meeting of the Council as having said that the amount of merchandise sold in a year amounted to \$200,000,000, the reader may imagine. If that were true the manufacturers should be suffering from a justifiable inquisitiveness as to their tax reports.

The point for which this is written is that photographic business has been increased by 18 per cent within a year and that the profession has probably not increased its profits on the ratio which good business demands. It is too often accepted that doubling the volume means doubling the profits. All wrong. The merit of volume is that some of the overhead is assimilated, the producing cost per unit decreased and the percentage of net increased.

In other words a portrait photographer has a fixed rent, a fixed salary cost, and a fixed number of hours per day, sometimes limited to twenty-four and certainly never less than eight hours. If he has one sitting a day his cost per print is very high, if he has a dozen his cost is very low, and if he has twenty-five his profits per print are out of all guessing very big. If the rule of doubling the production meant only doubling the profit we should find that he made twice as much with two sittings as with one. Now, this is what I want to get across: Let every professional photographer watch his ratios. Let the National Association teach him the connection of net and gross, volume cost and unit profit.

Thanks to the National Advertising Campaign business is growing in bounds but photographers are not growing with their business. If you made a dollar per print on five sittings per day you should

net a dollar and a quarter or a dollar and a half, or whatever you can, on ten sittings.

Learn to expand with your business. When you find your net ratios grown do not plan cutting the price but step up the quality. Put whatever you feel is due your growth into the product. Give the public its due in value not in rebates. Train the popular taste upward. Good taste lasts, bad taste fluctuates and kills demand. People still read Dickens and the best seller of ten years ago is as stale and dead as dishwater. A good photograph made by an artist is a thing of beauty and a joy forever and a cheap print, if it hasn't faded and gone off-color, has been scrapped long ago.

The dear public may bargain for prices at the buying end but they damn the photographer later for bargain work. That public may resist a fair price at the time of paying but they or it, as your grammar wills, come back if the quality be there.

Nobody will thank you or admire you for losing money. Nobody will appreciate your cheapness when what he gets is a bum print. Make profit, know what profit means, as differentiated from theft, and give value. Above all study this matter of volume plus quality, gross plus net.

THE STAR IN THE POOL

Sigismund Blumann

*In the velvet set of the firmament
A pale star gleams in solitude,
Nor deigns to know the lowly pool
Reflects her image. Ah, the fool!
Heaven esconsed but all imbued
With self and selfish sentiment.*

*Little that distant sun can know
The pool has caught its very soul,
Which lives but in the traveled light,
And that to me, for all its might,
And magnitude of firmaments, the whole
Is but reflected herebelow.*

*More modest than the things He made
God patiently condones the sin
That men commit in knowing Him
Only through concept and by whim,
Accepting homage men begin
To feel when in the pregnant shade*

*Of mountains or beneath the dome
Of open skies, they see and feel
An exaltation that can raise
Within their souls exalted praise,
Making them fall upon their knees
At finding God right here, at home.*



MEDAL PRINT
Advanced Class
Dr. Max Thorek

CAMERA CRAFT



DECEMBER

ADVANCED



SECOND: *Dr. L. C. Davis*
FOURTH: *M. Ikoma*

THIRD: *Edward Alenius*
FIFTH: *Franz Pfennigbauer*

ADVANCED COMPETITION

December, 1929

Martin Alber
Edward Alenius
Dr. A. G. Bellew
N. F. Bolton
Miss E. Branscomb
Miss Eva Chalmers
Miss I. Colton
S. Crum
Dr. L. C. Davis
Elmore Densmore

P. J. Dutton
Dr. Otto Elmann
Mrs. Ivy Emmer
Alfred Farnham
Thomas Fitch
C. Gibbs
Y. Hara
M. Ikama
Miss M. Johnson
Peter Johnstone

Hedwig Kalwoda
Miss Alma Lavenson
Chester Markowitz
Dr. A. Mason
Otto Meiser
N. J. Nalawalla
Miss J. Overman
Miss H. Perry
Jan. Peterson
Fr. Pfennigbauer

O. F. Pflieg
Mrs. James Reisch
H. R. Samuels
Chester Simmons
Fred L. Stupenich
Dr. Max Thorek
A. M. Tomlinson
Horace Tyzak
Miss J. Wells
V. A. Wood

CAMERA CRAFT



MEDAL PRINT
Amateur Class
Mrs. G. E. Hoover

CAMERA CRAFT



SECOND: *Miss Evelyn Young*
FOURTH: *H. Luscombe*

THIRD: *T. K. Tsukane*
FIFTH: *C. J. M. de Sousa*

AMATEUR COMPETITION

December, 1929

Milton Allen
Dr. H. C. Atwood
J. M. Banerjee
C. D. Bates
Rom. Butuloyam
Miss Margaret Clarke
Dr. I. Conners
O. W. Conrath
R. W. Darling
Glenn A. Davis
Hal L. Drake
Harry Enrigh
Miss Emily Forster
Miss Helen M. Forster
Patrick Gallery

H. W. Gendreau
A. Gontheir
J. C. Grossy
O. Van Haben
Mrs. G. E. Hoover
Al. Jackson
J. W. Jeffery
Miss Josie Jolain
Fred G. Karth
Charles E. Lamphere
C. J. Lim
Miss M. G. Lindsay
H. Luscombe
J. W. MacBride
Dr. Nucciakoni

Y. Osada
Theodore Petrie
Iyui Ratazu
C. A. Scheinert
Charles H. Smith
Carlos J. M. de Sousa
I. Tanaki
T. K. Tsukane
J. N. Ulman, Jr.
Wilford Vose
Dr. Howard Wareford
F. L. Weaver
J. F. Wells
Miss Mattie Wohl
Miss Evelyn Young



To You Dear Reader

Again the season of good will and human dedication to divine purpose is here. The best wishes of every one connected with Camera Craft goes forth to each and all who read it's pages and to those who do not, equally good wishes and an added hope that soon they may also join our family and become one of it's members.

If this publication has achieved it's aim and object and is indeed an aggregation of men and women interested in a common subject with a common liking for one another, an aggregation of which Miss Reed, the writer and everyone who has a hand in the making of our magazine are members, then we shall give ourselves here, in these offices, the pleasure of feeling that you wish us well, also, and that we are echoing a reciprocated sentiment when we say

**A Merry Christmas and a Happy New Year to You
and Yours and Many Happy Returns of the Season**

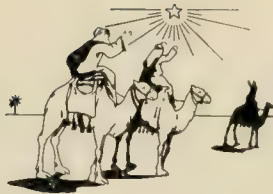
AND HERE COMES CHRISTMAS

If photography brings pleasure to the photographer and his friends through the year, how much more can it do for them all at the gladdest of all seasons! A gift may be bought and paid for, ordered sent and dismissed from mind. That is giving along the lines of the least resistance. It takes less time and effort, and it pays off obligations in kind. It is the easiest way and it is done with money. But the present made by one's own hands, from the finest part of one's nature, with affection wrought into the gift, conveys something from heart to heart that money cannot purchase.

I cannot tell what passes in the minds of those who receive photographic holiday cards but each one that comes to me brings something of the sender and warms me in a peculiarly personal and sentimental way. And, I can tell and do know what activates me as I make the cards which serve to carry my affectionate remembrances to my friends. For weeks in advance of the holidays I am in the darkroom, every spare moment, making pictures and as each is exposed and developed, I think of the friend to whom it shall be sent. As it is mounted the friendly face rises before me, and when finally the envelope is stamped and sealed a sense of complete satisfaction fills me for I know that what is going forth is my message of good will not a shop-keeper's merchandize with the price carefully erased.

Would you have the shops go out of existance? The question may occur to you. By no means. Buy liberally, give generously. If you can afford it spend large sums. Enjoy yourself and do it in a big way if that is how it is going to be done, but put something of yourself in the packet. At least write your name with your own hand and don't leave that last touch of humanity to the engraver. Oh! No spoiling of the engraver's profits need be entailed in this. Let your card be engraved, as many lines in the most expensive shaded old English if you can afford it. But let me, speaking for myself, see your name in your own penmanship.

You who can, make pretty photographs and don't deserve whatever sting may be in these lines. Arouse and do it. And take this as an invitation to send me one of your photographic Christmas Cards.



Christmas

Sigismund Blumann

Athwart the indigo of night
To where the wise men gazed,
In startling suddenness there blazed
A star by whose effulgent light

The landscape showed as if by day.
Then from aloft, most joyous, rang
Hosannas which the angels sang,
And singing showed the way.

* * *

Over a stable, lonely, bare,
That star hung silently
And thus proclaimed that it was He
Who had arriben there.

The Son of God, the King of Kings
Come to the manger in the night
As if to prove that Heavenly Might
Is not of pompous things.

* * *

Again the years, revolving free
About infinity of time
Bring from the seriousness and mime
This bright spot of eternity,

And striving toward that heavenly goal
Though Calvary loom grim afar,
We shall at last find that bright star
Illumined in our living soul.

So we can, if we listen, hear
The angels sing within our heart
Salvation's hymn. Sing we our part
We, too, may feel our Christ draw near.



Amateur Movie Equipment

Practically every device used by professionals is now available in some form for makers of amateur motion pictures. This fact, not generally realized even among amateur cameramen, represents an industrial romance which has few analogies in the history of American manufacture, according to Mr. Kerst. The first amateur motion picture camera developed in 1924 was a mere box with an immovable lens, but amateur camera design and the production of accessories have progressed so rapidly since then, he states, that a complete amateur equipment is now as flexible and effective as the finest available for a Hollywood super-feature.

Among these devices now widely used by amateurs he lists: Lens turrets, color and effect filters and holders, masking mattes, automatic dissolves, professional like tripods, hordes of telephoto lenses, titling devices, ultra speed lenses, excellent projection screens, exposure and focusing devices, simplified lights, both arc and incandescent, and many others.

The improvement in film for the amateur has also been noteworthy, it is declared. Not only are the latest developments in professional film such as the panchromatic, available for amateurs, but a color film has been perfected suitable for amateur use only, which is said to be superior to those available to professionals.

A practical talking movie for the home has also been developed and is now easily secured by amateurs, although theatres are still having great difficulty in securing talkie installations.

"There is also every positive indication," Mr. Kerst declares, "that the near future will see other practical color and sound methods, new cameras, new projectors and an accelerating sense of the value of amateur cinematography in nearly every activity of mankind."

Four Screen Theatres Being Built in New York

A bewilderingly new moving picture theatre is nearing completion at 52 West Eighth Street and is to be opened early in January by the Film Arts Guild, which is to be known as the Film Guild Cinema. In this theatre it is promised, among other things, that:

Films can be projected simultaneously on four screens, three of which are black.

The whole interior architecture of the house can be transformed in a flash—from, say, a Gothic cathedral to a night club, or whatever other setting is appropriate to the picture being shown.

The designer of this unique cinema, the first of its kind in the world as well as Symon Gould, the director of the Film Arts Guild and the founder of the little cinema movement in America, are so confident that it will mark, in movie theatre architecture, an epoch similar to that introduced by the perfection of sound-synchronizing apparatus, that they have been guarding their secrets closely.

Details, however, have been learned from Frederick Kiesler of Vienna, Paris and 218 Madison Avenue, the architect and stage designer, formerly with the International Theatre Exposition, who is directing the construction of this theatre and is responsible for its many innovations. The theatre embodies some of the ideas that he worked out several years ago in Paris and Berlin, and others, quite as revolutionary, that he has developed in New York.

Mr. Kiesler has created three distinct types of moving picture theatres which he calls the "ray," the "double cone" and the "megaphone." The one being built here is of the last named type, designed, as its name implies, to solve the problems of sound, and also to increase the scene surface and to permit instantaneous

CAMERA CRAFT

change of the interior of the theatre to suit whatever film is being played.

The spectator in this theatre—it will seat 500, all on the same plane sloping down to the stage—will find himself in a hall resembling the inside of an ordinary camera with the bellows extended. He will be facing, as the photographic film does, the camera's shutter.

The walls of the theatre are parallel, but he will not see them, for, placed out from each of them, is a black screen that spans the entire hall, running at an angle to meet the stage arch. These two black screens are 55 feet long and 20 feet high.

They are joined overhead by another black screen that shuts off the entire ceiling and slopes down to meet the top of the stage arch. It is 55 feet long, 38 feet 6 inches wide at the back, and 27 feet 6 inches wide at the stage arch.

The stage itself has a completely new form, which Mr. Kiesler calls the "screenoscope," which is a device providing new openings for the screen, eliminating the proscenium and the usual curtains. Instead Mr. Kiesler has substituted a "Camera-eye" opening and also "diaphragmatic openings."

The whole, funnel-like theatre is thus one huge four-sided screen. The picture, Mr. Kiesler says, can be thrown on all four screens at once so that the spectators themselves are suddenly and literally "immersed" in the drama that is being played. In a war film, for instance, this theatre would allow him to see long lines of trucks, as in "The Big Parade," running down the screens at his side and airplanes flying over his head on the ceiling while the personal drama was being enacted on the saucer screen on the stage.

Another possibility claimed for the new theatre is that, by throwing slides on the three black screens, the architecture of the house can be transformed in the twinkling of an eye into the appropriate setting for the drama that is being concentrated on the white screen.

A Cine Christmas Party

We can conceive of no greater pleasure to a gathering of youngsters than the showing of a few reels of appropriate

pictures, preferably in color, but certainly of the sort that intrigue the young mind. Such may be rented from several sources. Your local dealer can supply you or inform you. Get the information in time and be forehanded in obtaining the films you want. We anticipate a demand. Make Christmas eve around the fireplace something different, modern; sing the carols as always. May the spirit that moves, the voices that lilt, the carols that inspire, never fade. Sing till the heart expands, then sit in the subdued light and see the pictures living on the screen. The screams of delight from little throats will give you joy.

Good Amateur Movies

An attachment for amateur motion picture cameras which scientifically determines proper exposure and focus and thus eliminates by one instrument two of the most puzzling intangibles involved in the operation of home movie machines has just been perfected and made available to amateur cameramen. The device is known as the Correctoscope and is the invention of Dr. A. J. Ginsberg of New York City, who first developed it to solve filming problems in connection with his surgical operations.

Already so simplified in construction, any person of judgment can operate home movie cameras successfully, this latest refinement is said to bring these devices so close to automatic operation that excellent moving pictures are assured the most unfamiliar user, even under conditions of the greatest difficulty. The device is but little larger than a pocket match box, can be attached to all amateur motion picture cameras and is reported to be very low in cost.

To further increase the value of the device the inventor has contrived a set of gears which automatically sets the camera lens to the correct focus, as the instrument is being focused. Another feature of the attachment is its ability to determine whether or not successful color motion pictures can be secured under any given light conditions, a matter of special interest in view of the recent introduction of colored motion pictures for the amateur



Association News

CHARLES AYLETT, 96 Yonge St., Toronto, Ont., Can., *President*
D. D. SPELLMAN, 4838 Woodward, Detroit, Mich., *1st Vice-President*
GEORGE D. STAFFORD, Chicago, Illinois, *2nd Vice-President*
J. W. SCOTT, 205 W. Fayette St., Baltimore, Md., *Treasurer*
L. C. VINSON, 2258 Euclid Ave., Cleveland, O., *General Secretary*
W. E. DOBBS, Buick Motor Co., Flint, Mich., *Chairman Com. Section*
NELSON L. BULKLEY, 855 W. 5th Ave., Columbus, Ohio
Chairman N. P. E. C.

A national contest for \$20,000.00 in prizes has been planned as the principal activity of the National Advertising Program of the Photographers Association of America for the first half of 1930. Two National Awards of \$1,500.00 each will be given to the Most Lovely Mother and the Most Lovely Child, as judged from portraits made by professional photographers and submitted in the contest.

National interest is certain to be aroused by the contest, which will be extensively advertised in the United States and Canada. The work which will be promoted for the professional photographers of the country may be judged when it is considered that special portraits will undoubtedly be made by all of the entrants in the contest, and there will undoubtedly be many, many thousands entered.

The contest will be announced to the public in the February 22, 1930 issue of *The Saturday Evening Post*. From that time, continuing to the April 19 issue of the *Post*, a steady stream of advertising will be carried in that magazine, the *Ladies' Home Journal*, the *Delineator* and *MacLean's*. The total number of copies of the issues which will contain these advertisements, based on their present circulations, will be more than 21,000,000.

All of the entries must be portraits made after February 20, 1930, and must bear a postmark before midnight, May 10, 1930. Each must be an individual portrait—no group photographs showing mother and child may be entered. Each must be accompanied by an entry blank, obtainable from a professional photographer. When these and the other requirements of the contest are filled, any one person may enter as many photographs, or any one parent may enter as many children (each

with a separate photograph) as he or she desires.

In addition to the newspaper advertising, there will be a great deal of publicity on the contest. The subject is one which has great natural appeal, and subscribers will be furnished with regular publicity articles about the contest, suitable for use in his local studio. Each photographer subscriber to the program will also be provided with a large number of tie-up advertising materials.

The purposes of the program are to make a gala event of the Fiftieth Anniversary of the founding of the P. A. of A.; to give to subscribers a nucleus for sales and merchandising efforts and to create in the minds of the people of the continent a greater appreciation of professional photography.

Tie-up materials will include window or display case streamers, poster stamps, newspaper advertisement mats, movie slides, window cards, poster paper, and the contest entry blanks in sufficient quantities so that they may be used in soliciting photographic portrait work. All will be released to the subscribers in time so that their opening tie-up campaign may be synchronized with the national advertising.

The directors invite opinions as to how the members prefer having the next advertising campaign fund raised. The campaign opens in January of the coming year and it is necessary to write in your wishes promptly. Make it a point to get into the mood of feeling this is your business and that it is your welfare and progress that are involved. Do not send abstractions and long stories. Your past troubles and your emotions are not use-

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ful in this larger movement. Make your letter informative and constructive. It is worth thinking about and tending to. Photography is a big business. As a member of the photographic business it behooves you to assume the attitude of a big business man. In the smallest village or the largest city there is much or little

to be gained. Not only competition is to be met but the education of the public is the thing. Help to make every man, woman and child in your field want to be photographed, want to use photographs in their business. Now write your directors what you think of the best way of achieving this.



Pacific International Photographers' Association

Embracing Alaska, Alberta, Arizona, British Columbia, California, Hawaiian Is., Idaho, Montana, Nevada, Oregon, Utah, Washington.

President, C. M. Coffey.....Raleigh Building, Portland, Oregon
Vice President, Harry Vinson.....Bellingham, Washington
Secretary, C. F. Todd.....1117 Pine Street, Seattle, Washington
Treasurer, Sam Walters.....Bushnell Studio, Seattle, Washington

1929 P. I. P. A. Convention Awards

COMMERCIAL

LANDSCAPE: First, Anderson, Aberdeen, Wash.; second, Durfee, San Jose, Calif.; third, Shangle, Medford, Oregon.

INTERIOR. First, McElroy, Portland, Oregon; second, George Derbfus, Oakland, Calif.; third, Ford Samuel, Oakland, Calif.

ARCHITECTURE-EXTERIOR. First, McElroy, Portland, Oregon; second, DePue Morgan, Seattle, Wash.

ILLUSTRATIVE. First, Stadden Studio, Marshfield, Oregon; second, Clyde Sunderland, Oakland, Calif.

GENRE. First, Shangle, Medford, Oregon.

ILLUSTRATIVE LIFE. First, Webb Keedy, Los Angeles, Calif., Spec. L. A. class.

NEWS. First, George W. Derbfus, Oakland, Calif.

NEWS. First, Carroll, Los Angeles, Calif., Spec. L. A. class.

PICTORIAL. First, Watt Studio, Los Angeles, Calif. Spec. L. A. class.

ILLUSTRATIVE-STILL. First, Putnam, Los Angeles, Calif., Spec. L. A. class.



Master Photo Finishers of America

Fred Mayer, President.....Box 762, Portland, Ore.
A. J. Cunningham, Vice-President.....215 Swetland Bldg., Portland, Ore.
Fred B. Fountain, Treasurer.....435 Main St., Middletown, Conn.
Guy A. Bingham, Executive Manager.....Box 1020, Rockford, Ill.

Territorial Vice-Presidents

South-Western States: W. F. Honnen, Box 116.809 So. Flower St., L. A., Calif.
North-Western States: Claude Palmer.....215 Swetland Bldg., Portland, Ore.
Mid-Western States: E. V. Wilcox.....Scotland, S. D.
North-Central States: John H. Seamans.....7052 Jeffrey Ave., Chicago, Ill.
Central States: Wm. Burton.....216 N. Kirkwood Rd., Kirkwood, Mo.
South-Central States: John H. Hammond.....Box 650, Meridian, Miss.
South-Eastern States: Elton C. Robison.....115 Third St., N., St. Petersburg, Fla.
Great Lakes States: R. J. Wilkinson.....125 Michigan Ave., Jackson, Mich.
Dominion of Canada: S. C. Atkinson.....1924 Rose St., Regina, Sask. Can.
Central Coast States: Walter W. Hicks.....3825 Georgia Ave., Washington, D. C.
New Jersey—New York City: Jacob Brandfon.....146 Greenpoint Ave., Brooklyn, N. Y.
New England States: Cedric G. Chase.....53 Moody St., Waltham, Mass.
Mid-Eastern States: M. J. Koch.....535 Penn Ave., Pittsburgh, Pa.

The Convention is in progress as this goes to press and the news thereof will appear in the next issue. Members who found it impossible to attend will find the report accurate and unbiased.



Ye Editor Retaileth Newes of Ye Profession and in Quaint Italics Titillateth Ye Sphynx with Hys Quill

When Ida M. Reed Gets Busy

Our esteemed head works in a quiet, inconspicuous way as a rule but when she gets going things are achieved. The California Federation of Business and Professional Women, Inc., numbering sixty-six clubs and consisting of approximately five thousand women, instituted a photographic competition. The scheme was bigger and better than appears on the surface. A host of busy women found something to interest and rest them from the day-by-day labors of their vocations, and photography gained an impetus from a host of possible enthusiasts, waiting just for some such incentive to waken into consciousness.

There were five classes, Amateur, Advanced Amateur, Colored Photographs, Professional Portraits and Professional Views. Over three hundred prints were submitted and many of the clubs formed permanent camera sections. In the competition there were valuable prizes and honorary mentions for each class and Miss Reed as chairman of this, the first Photographic Competition was congratulated upon the affair as a whole and especially upon her judgment in selection of the prizes.

Many requests have already been made for another competition and the new president, who is Miss Reed, herself, none other, will appoint a chairman to take charge for next year. The interest created seems to have gone to advanced points and lines of thought, recording, pictorial, pictorial appreciation and professional possibilities.

Owing to the great pleasure the prizes gave the winners, the next affair will probably again give talented camerists a chance to win as first prizes Kodaks and cameras. Needless to say they were and will be the best made.

Lancaster Wins a Prize

Perhaps we should say Lancaster Again Wins a Prize or Lancaster Wins Another Prize. During the Edison celebration Martinez offered a prize for the best dressed window and the Lancaster studio won it by being illuminated with electric lights. Seriously, electric lights are not a novelty in Martinez but this exhibit showed the progressive methods of lighting from the tallow dip through the kerosene era to the present super bulb. Paralleled with progressive portraiture shown by daguerreotypes, tin types and the latest in modern portraiture, the showing hooked Edison and electricity to the photographic profession in a most original and attractive way.

L. A. Commercial Association

Meeting held at Eastman Kodak Store, 643 So. Hill St., Los Angeles.

Mr. Clifton reported that the Los Angeles Library had an exhibit on hand which was booked until May 19, and that he would endeavor to obtain our exhibit there after that date. At the present time the Eastman Kodak Store has quite a number of our prints on exhibit.

Mr. Merchant gave a very interesting and instructive talk on "Methods of Taking New Orders by Mail and Results Obtained." Members appreciative of new ideas and thanked Mr. Merchant heartily.

Mr. Peterson of the Peterson Camera Exchange volunteered to talk on "Special Built Cameras for Special Work" at our next meeting and will demonstrate with one of these cameras.

Mr. H. Biddle, Organization Expert, spoke on the benefits to be derived by the photographers of Los Angeles organizing themselves as other business groups have done. His talk was extremely interesting and gave our members something to think

about. The members of our association who were not present to hear Mr. Biddle have something to charge to their LOSS account.

Dick Towers and H. R. Winter

Thanks to H. R. Winter of Hirsch and Kaye we had the pleasure of greeting Dick Tower after an absence of many years. We means Miss Reed in this instance. In the palmy days when Fayette J. Clute ruled over the destiny of Camera Craft, Dick Towers was in business in San Francisco, later he established a shop in the College Avenue district of Oakland. After two years of illness he is now fit and ambitious again and has an Art and Gift Shop that just suits his artistic temperament for his hobby is painting pictures for his own amusement and the pleasure of his friends.

Swat the Nuisances

The Standard Oil Company is fostering a very laudable campaign to lessen or completely wipe out the Highway Sign Board. Photography has suffered from these eyesores. The amateur has lost his pictorial opportunities and the photographic manufacturers and dealers lose business. Now let us hope that the Public Radio Broadcast may arouse some philanthropic concern to action. The raucous loudspeakers in doorways and over newspaper offices roaring, screaming, calliopeing through the business hours do not add to mental concentration, nerve ease, or urban dignity. Not even a mob who hang around when they might be doing something useful justify this nuisance.

Frank Chambers

Shame on you Frank. Letters of good will and cheer came pouring in anent our birthday and Carl Oswald, bless his heart, was moved to poetry on the occasion. We could not imagine how the world suddenly became aware of our anniversary, we should have been complimented to think it knew we are alive, and wrote an inquiry to Burleigh Brooks who replied that he had read it in The Bulletin of Photography. Like everybody who is interested in photography we also read Frank's pithy weekly but that item escaped us. We still want to know how friend Chambers got the date. And we take this opportunity of

telling our readers that we exchanged services.—Frank advertises our birthday and we advertise his. When were you born Frank? Help me save my face.

Paul De Gaston

We recently heard with pleasure from a former San Francisco artist, Paul De Gaston who has been practicing portraiture in his studio in Honolulu. A long cherished ambition to actually etch his pictures on the negative and print from them has been achieved and the Hawaiian Galleries of Gump held an exhibition of these photo-etchings which are wholly unlike anything we have previously seen under that name. The reproduction of some of these photographs defies suspicion. They are to all intents and purposes dry-point etchings.

Mr. De Baston's letter say that after a trip to the far east in search of pictorial material he hopes to return to San Francisco and again establish himself there.



What better gift
than good health?

BUY
CHRISTMAS SEALS

The National, State and Local Tuberculosis
Associations of the United States



Edited by H. D'ARCY POWER, M. D., F. R. P. S.

Developing Autochromes

As the years go by there is an endless series of lectures and papers on this subject that for the most part repeat what has already been said. The fact remains that Lumiere's directions sent with the first packet of plates sent out gave as fine a result (and in careful hands finer) as anything since directed or suggested. The first plate I developed out of the first batch to reach California is with me still after years it is unchanged in any way. That was developed with pyro-ammonia and intensified with silver. Nevertheless we have since learned much that every autochrome worker should know, but usually does not: a statement of these things by Mr. Louis Barrow in the B. J. P. based on the experience of taking and developing 750 plates is worth giving to our readers both for what is new and what is well said. We quote in parts:

"Moderately under exposed plates have the characteristics that they are dull, except in the high-lights, and that there is no detail in the shadows. The colors of the shadows are dull and lifeless.

"Extremely underexposed plates show little bright spots of transparent texture which are seen in many parts of the plate, while parallel lines are seen across the picture.

"Over exposed plates up to four times the makers stipulated exposure, show less difference between light and shade, i. e., there is the appearance of nearly equal illumination all over the pictures; moreover, the colors are not only brilliant but clear and transparent. Some of my best pictures taken recently in Italy came out extremely well with four times the exposure that the makers recommend, certainly my own experience shows that there is no correct development for a plate that has been given half the stipulated normal exposure.

"Stops, curiously enough—though the fact is well known—affect the colors of the transparency a great deal. The writer so far as never got a good picture with an aperture so small as F:32, his favorite stop being F:22.6. A crude experiment made with a home made F:1 to F:1.5 lens has shown good color with an absence of detail, while those taken at F:32 were all grey detail with hardly any color. Mr. Barrow finds that the best pictures are obtained when the image appears between 13 and 30 seconds, the middle position 20 to 25 calls for 40 to 50% longer than the normal Lumiere recommendation. This gives the biggest permissible margin of under and over exposure that can be relied upon to give good pictures. These are the points that appear to me of particular value, but every autochrome worker will do well to read the whole paper in the color supplement of the *British Journal Photograph* for March the 1st."

Permanent Photographic Records

A further step in the direction of permanency is attained by a new developing paper, the product of a Vienna firm (Pifox Photo-papier Comp. Brunn-am-Gebirge, Vienna). In the new-comer the gelatine, the unstable element in the papers in use, is replaced by a resinous substance that can never be affected by moisture, molds, or bacteria. I have personally tested the paper and found it extremely resistant to injury, thus a print boiled for ten minutes showed neither separation of the film or the smallest change of the image. The samples I received were rather faster than the average Gaslight papers, for which reason I found no difficulty in making good enlargements in it. A striking point is the ability of the paper to give extraordinary gradation in the shadows thereby filling, what would otherwise be a black mass into an area of interesting detail. The lesser depth of the sensitive

surface permits all the operations to be completed with great rapidity, thus fixing is complete in two minutes and washing in ten and development is also short. The directions call for a metol-hydrochinon developer but I used, as is my custom for plates and papers, acid amidol and obtained a very good and slightly warm black.

I would like to see this emulsion used for negatives and lantern slides.

The Carbon Process

Dr. E. J. Tritton recently read before the Royal Photographic Society (G. B.) an exhaustive and rather technical paper on methods of increasing the printing speed of bichromated gelatine, inasmuch as this includes the printing of carbon tissue and the carbon process still holds an important place in professional portrait photography, its practical application will interest carbon workers.

"If a small quantity of a cerium salt for example cerous chloride is added to the usual dichromate bath, the speed of the resulting carbon tissue is considerably increased, while the subsequent development, and other operations remain exactly as usual. A suitable formula for a sensitizing bath is:

Pot. dichromate pure cryst.....	2½ parts
Cerous chloride 10% sol.....	2 parts
Water	100 parts

"It is most important to note that only pure dichromate should be used, and no ammonia must be added to it.

"The disadvantage of this process is that it does not keep well. A much better method is to sensitize the tissue in plain dichromate, e. g., the above formula with the cerous chloride omitted, and then to give only one-third of the exposure that would be required under normal circumstances.

"For mounting, instead of soaking the tissue the normal way in water, a 2½% solution of cerous chloride is used. When the tissue is limp to the correct extent in this solution it is mounted on the soaked transfer paper in the normal way, left between blotting boards 15 minutes, and then developed in hot water. A full strength image is then attained without any other

variations in the process. The time of soaking the tissue in the cerous chloride solution has practically no influence on the density or gradation of the image obtained, and neither is the exact concentration of the fluid of great importance, but with both very weak and very strong solutions, such as 1½ to 4%, there is a tendency to flatness. The cerous chloride solution can be used over and over again, and also a used solution can be stored and then used again, despite the fact that it gathers dichromate from the sensitive tissue, after a time however the resulting prints are found to be slightly flatter.

"Obviously by employing this procedure the normal keeping qualities of the tissue are retained, but it is equally obvious that any tint or fog that may be on stale tissue will be just as much intensified as the exposed image. Hence only fresh tissue should be employed."

Darkroom Lamp

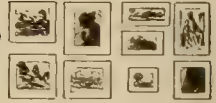
A little while back E. Marriage advocated in the *Amateur Photographer* a lamp made by immersing an electric light bulb in a solution of Ammonium bichromate; it may interest readers of *Camera Craft* to know that the first proposal of this kind was published in the first number of our journal nearly thirty years ago where I figured and described the making of a lamp by inclosing a straight lamp chimney within a bulbous one, the interspace between the two being closed by a rubber ring, the illuminant could be either a small lamp or a candle. The solution was saturated Potassium bichromate. The advantages of this form of lamp hold good to-day, they are thus stated in the paper referred to: "With one candle an ordinary room can be so well illuminated that print can be read upon its walls, and yet without any screening the fastest plate can lay in its light for five minutes without "fogging." Howard Farmer about the same period advocated something similar. Since then the correctly colored electric bulbs have made such an arrangement unnecessary, but for bromide printing and strong general lighting of the dark room there is still place for a bichromate lamp, if one is not adverse to spending time and trouble.

SALON WEEK
IS COMING



CLUB NOTES

EVERYPRINT
A WINNER



FORTHCOMING EXHIBITIONS

December 7th to January 5th, 1929. First Rochester International Salon, Victor Rayment, Chairman, Memorial Art Gallery, Rochester, N.Y. Closing date November 15th.

December 21st, 1929 to January 25th, 1930. The Scottish Photographic Federation. 22nd Annual National Salon. Robert Marshall, Hon. Salon Sec. 69 Evington Street, Glasgow, C. 4, Scotland.

January 1st to 31st, 1930. Camera Pictorialists of Los Angeles. Clark W. Thomas, 417 Beaux Arts Building, Los Angeles, California, Chairman. Closing date December 10th, 1929.

May 1st to 14th, 1930 in Tokyo. May 20th to June 7th, 1930 in Osaka. Fourth International Salon of Japan. International Photographic Salon, Tokyoasahishimbun, Tokyo, Japan. Closing date, March 15th, 1930.

California Camera Club

The View Finder takes a mild and friendly pleasure in prodding me now and again on my utterances. Good friend Baumgaetel and the no less friendly Stella Mackintosh have taken a turn at it. As a matter of fact Camera Craft has never raised the question as to whether the club has become a purely social organization or not. We do entertain fears that too many have joined and too many will join because of social inducements rather than photographic. The hanging of members' prints on the walls and the praise given them in their own little monthly means nothing. Has our club convinced the clubs of other large centers with the ability of its members? Has any member won distinction equal to the distinctions brought home by Rabe, Kales, and some of the older group when card games and dances were rare occasions? Do the members attend the lectures and demonstrations in numbers to overcrowd the room as they used? If only a handful are present when a demonstration is on the program and the dances are overcrowded it may be deduced that we have gotten a dancing membership not a photographic. My fight is for photography, not against dancing or cards, both of which I enjoy. But it is possible to maintain that a photographic equipment and photography as a sideline should be inappropriate at Puckets or Dreamland, or Paradise Gardens

(these names may be all wrong for my gala days are over and I am unacquainted) and that the whist tournaments of the Young Ladies' Institute, the Eastern Star, the B. B. or whatever, might be laughed at if they featured a photographic competition as a main attraction.

California Camera Club is a good name, an old name, an established name, and we have noble precedents to carry us into futurity. Stella says, ingenuously, that a short time ago "We bemoaned the fact that the old C. C. C. spirit was dying." She says that "If so, it has taken a new lease of life during the past month." Good news and willingly accepted. I announce the fact here and now for all to know. We are from this time forth going to show a goodly number of entrants from the old C. C. C. in the exhibitions. We are going to encourage those many fine workers which Baumgaetel and I know to carry our banner into high places. We are going to do things photographic. We have not, so far, turned out a champion bridge player or shown a dancing team on the RKO stage. Let us prove ourselves where photography is the real thing. We might succeed there sooner and better.

The Irish Salon

It is delightful to note from the aftermath of this annual event how justly these Irishmen carry on. God bless them, they always do the thing wholeheartedly and this year they have the sad sentiment

of putting through with credit what the late William Harding had made his labor of love. The gold medal went to a Scotsman, A. Swan Watson, and two of the silver medals came to the United States, —one to Dr. Max Thorek of Chicago, the other to Hiromu Kira of Los Angeles. The catalog is treasured here as containing a tribute to our departed fellow editor and friend who died rather suddenly just before the Salon opened. The Reverend F. M. Brown, S. J., wrote with a modest sincerity of his late friend. That friendship is a tie that binds Father Brown to thousands and thousands.

But, to return to the Salon, let us say that it was not only successful but unusually well treated by the picture makers, (the hanging ran close to two thousand and that without criminal indulgence of the judges), and by the public who attended largely. Good work well done in a good cause.

Chicago Camera Club

The Exposure tells of unabated energy at 31 West Lake Street. The time is almost here when Dune House will be isolated by snow and storm. The season for bromide work is imminent. They are working for the next salons. President Farrell, assisted by large committees who really commit, is planing big things. The second Chicago International Salon is already under way and Clayton Mogg is not idle. Within its body the organization is always earnestly accomplishing something. John Skara binds volumes of pictures for his club and at least thirty or more active souls find great pleasure in enriching the rooms in some way. Long live the spirit.

Cleveland Photographic Society

Here is an intensely specialized Camera Club. It points every moral and is more-over highly successful. Lectures by eminent authorities, schools in photography, professionals and amateurs exchanging experiences and helping one another, winners in Salons and amusements not neglected but kept in decent proportion. Hartman is a wonder. Read Thru the Dark-room Door and see what I mean by a real Camera Club.

Associated Camera Clubs of America

The hottest election which the A. C. C. has ever had, resulted in a tie for the position of president between Mr. Ralph Bonwit and Mr. Ralph D. Hartman, but in view of unforeseen circumstances which occurred after Mr. Bonwit's name had been placed on the ballot and over which he had no control, Mr. Bonwit found it necessary to withdraw his name from the election, and he withdrew, throwing his votes in favor of Mr. Ralph D. Hartman. Mr. Hartman when advised of the circumstances which influenced Mr. Bonwit to withdraw his name, very graciously advised that he would be willing to assume the burden and the responsibilities of president for the next term. The election has resulted in the selection of new officers and directors, as follows: President, Ralph D. Hartman, Cleveland Photographic Society; vice president, Wm. J. Woodburn, Newark Camera Club; secretary, Dr. Max Thorek, Fort Dearborn Camera Club, Chicago, Ill.; treasurer, R. L. Van Oosting, Los Angeles Camera Club; directors, P. T. Tarnoski, Chicago Camera Club; B. H. Chatto, Pittsburgh Salon; Frank R. Fraprie, Boston Y. M. C. U. Camera Club; H. W. Greene, Cincinnati Camera club; Dr. K. Koike, Seattle Camera Club; Harry Herron, Portage Camera Club, Akron, O.; Ira W. Martin, Pictorial Photographers of America, New York.

Scottish National Salon

Though limited to Scotsmen at home or wherever resident the activities of the Scottish Photographic Federation are of interest to every photographer. The maintenance of high standards, the encouragement of good workmanship, the incentive for artistic pictorialism, and the integrity in selecting and judging the prints submitted are potencies for good that shine like a beacon. The Board of Selection carries its badge of honor; Charles A. Allen, Bertram Cox and J. M. Whitehead. Who would not consider himself equal to being medalled to have these men accept his prints. Wha Hae Scotsmen! To your ain exhibit. You have till November 25th, but tarry not on the way. To which add my personal urging.

Newark Camera Club

The Ground Glass comes with a regularity and promptness that is edifying. It bespeaks good business management. The contents are so intensely and intensively photographic that there is gratification in that, and the articles are always instructive. This month Dr. Thorek gives some random reflections that should be read by every camerist. What a remarkable man this doctor is! We spent a day with him during our last stay in Chicago and had an opportunity of measuring the man and his occupations. The responsibilities of a large metropolitan hospital rest upon him. He operates on the more serious cases and keeps personally in touch with every patient, between operations he goes in his retouching desk or dark room and relaxes by working. He takes a visiting friend out riding and in the evening attends one of his two camera clubs, where he ardently takes part in matters in themselves tiring. He writes articles for the magazines. He never misses a worthwhile Salon or competition. His lectures and clinics are given in several countries in the native tongue and he makes ocean trips one might say between operations, too. With so much to do, so much doing, so much done, his name appears with unusual reiteration in the medical and photographic

press. It is not so much that he delights in seeing himself made prominent, though we imagine and hope he does find pleasure in publicity, as that he could not avoid it unless he were to stop producing and achieving. The Newark Club announced a hanging of his one man show and the last month gave the members an opportunity of knowing at first hand what this man can do.

Los Angeles Camera Club

Again we won. I am as proud as if it were possible for me to attend every meeting of my Los Angeles Club. There is a bit of conceit in this pride, too, for I have been dinning into all the clubs that listen and heed instead of taking the defensive and contestive, that photographic activities lead to a stronger solidarity and stave off financial difficulties better than social sops thrown to members who join any old club that provides music and floor space for dancing and card tables and decks of cards for games. Van Oosting stressed the point in his administration and his ardor has carried over. It develops that members really and wholly interested in photography have joined and are joining the Los Angeles Camera Club with no other inducement than that their photographic abilities and ambitions shall be furthered.

NOTES & COMMENTS



Ihagee

New to America and remarkable wherever. The Ihagee Folding Reflex cameras are only a little larger than the average folding camera and a single motion brings them into immediate readiness for action. The focal plane shutter is of new design and has several outstanding features that will appeal to users. Herbert and Huesgen, the most beautiful photographic store in America will supply you or send you information on request. Write to them at 18 East 42nd Street, New York.

Teitel Methods

Your cine films are valuable to you. Of all form of photographic records it is the cine reel that is least likely to offer the possibility of retake. A film is not everlasting. Dryness, moisture, temperature, decay, spores and bacteria all are disintegrating factors. The Albert Teitel Company, 105 West 40th Street, New York, have perfected methods of treatment that extend the life of photographic films almost indefinitely. Consult your dealer or write the Albert Teitel Company.

Oil Coloring for the Trade

Miss Helen A. Nield is prepared to oil tint photographs for the commercial and portrait photographer at reasonable prices. Her work is of the best and her deliveries prompt. Address her at 825 Fallon Street, Oakland, Calif.

Haloid For Holiday Cards

Do you know the distinctive papers of the Haloid Company? These peculiarly appropriate surfaces and textures which lend themselves to the making of holiday cards and folders are offered in a variety to fit any scheme. Take the parchments, for instance, or the Atlas diagonal embossed, or the ultra-refined matts, and if you plan a green greeting make the print on the white stock and dye the whole in ordinary household olive green dye, or smoothly rub over the surface any of the reliable photo-oil colors in tree green or Victoria or Malachite, or olive green. Or, again, use one of the proper greens in the photo water colors, making a rather dilute dye solution. If your ideas run to sepias, use the buff stock and sepia tone with hypo-alum or any of the redevelopment formulæ. Haloid papers are in a class by themselves.

The Cine-Ansco

For many months the coming event cast its shadows before and public and trade have been waiting for the Ansco Moving Picture Camera. It is here and proves worth having waited for. The makers claim that it is a marvel of easy loading is borne out by a single factor among many, the loaded and the feed reel spools are on a plane, one a line, and the direction of the film is straight from one to the other across the gate and the lens opening. Every feature is worth a boast but you can learn all about this new member of the cine family by getting literature from your dealer or from the Agfa-Ansco Corporation, Binghamton, New York.

New DeVry Creations

Several new products have just been introduced by the Q. R. S.-DeVry Corporation. A new Combination Rewind which is a great convenience for those who handle both the 16 and 35 millimeter films has been perfected and added to the regular line of products.

Owners of the model B DeVry 16 millimeter Camera will be glad to know that a 32 millimeter special F:3.5 anastigmat lens, interchangeable with the lens as supplied on the camera, is now available.

A new DeVry G Industrial Model Projector especially designed for office and sales demonstrations, also makes its debut. The outstanding feature of this projector is that it comes already threaded in the case and takes only a few seconds to prepare for the showing. It uses a 16 millimeter film.

A special attachment which fits any DeVry G Projector, permits 800 feet of film, a half hour's showing, to be run without interruption.

Illingsworth Superfleet Ortho Plates

Press photographers make extraordinary demands on the plate maker and it is to the high honor of the Illingsworth concern that their Super Fleet Ortho Plates have fully satisfied in England and America. The fine grain and invariable regularity is a further recommendation and the H. and D. speed of 700 is the final and convincing selling factor. The Medo Photo Supply Corp., 323-325 West 37th Street, New York are the Sole Importers and Distributors in this country and should your dealer not be able to supply you write to them direct.

Bigger Than a Convention

One of the largest crowds of photographers that has assembled this year filled the big hall of the new Los Angeles Store of Eastman Kodak Co. on the afternoon and evening of November 7, the event being the Eastman Kodak School of Artificial Lighting. The number in attendance was estimated at more than seven hundred.

Zellerbach Photo Mount Department

Collins, Medick-Barrows, and Lawrence Frames are known to the profession. A Collins mount is a work of art fit for a picture made by a master, yourself. A Medick-Barrows mount is distinctive and helps sell a print. And Lawrence Frames are money makers. A framed picture sells itself. Zellerbach has a branch in almost every large Pacific Coast city or your dealer can supply you on demand.

PHOTOGRAPHS TELL THE TRUTH

Regardless of what you have to say or sell, photographs tell your story. The lens skips nothing, skips nothing. Photographs are not only far more impressive, but there is the added advantage that they usually are less costly than any other form of picturized presentation. Kaufmann and Fabry Company, 425 South Wabash Avenue, Chicago, Illinois.

KAUFMANN & FABRY CO.
225 SOUTH WABASH AVENUE, CHICAGO
PHONE HARRISON 3135

Photographic Illustrators
Commercial Photographers

Kaufmann and Fabry

Before us is just one more desk blotter advertising a firm of commercial photographers in Chicago. One more is right. More striking, more convincing, more successful than anything of the sort we have seen in a long time and being meant to advertise photography it is photographic. The layout is modernistic, triangles and chopped rectangles in black, red and yellow and lettering in white and yellow, and dominating interest and selling photography as a means of advertising, a photograph of a vase and carved elephant. You

need not read the text to feel that this picture sells.

If you read this is what you get "Photographs Tell the Truth. Regardless of what you have to say or sell, photographs tell your story. The lens skips and skimps nothing. Photographs are not only far more impressive, but there is the added advantage that they usually are less costly than any other form of picturized presentation. Kaufmann and Fabry Company, 425 South Wabash Avenue, Chicago, Illinois."

Now all this space is given for your benefit, dear reader, not the firm's. I firmly believe that such exploitation is for the good of the craft. The layout makes for business, the text closes with the customer. Will you please note how photography is made to cover any line of advertising, how it argues for the conviction which a photograph creates, the manner in which beauty and attention getting is suggested and lastly how price is worked in. One of these blotters should be sent to every photographer in the National Association as an evidence that the largest firm in the commercial field in the world whose gross is over a million a year, if our information is correct, is big because it knows how and knowing how DOES. What are you doing. Or do you DO?

Ilex Products

It should be a matter of pride to every American to know that one of the best shutters and the one that is used on certain world famous European cameras is of American invention and make. The Ilex shutters are accurate and stay accurate. They are timed by watchlike gearing and not with air-valves and air chambers. Ilex lenses, too, have a universal reputation. The Paragon anastigmat is all that one can ask of a high grade f 4.5 objective, and the Photoplastic is more than anyone would ask of a portrait or convertible anastigmat. The modeling even at sharp of the latter is marvelous and diffusion without out-of-focus confusion may be had in any degree or quality by use of one or the other of three cells which supplement the front combination. The Ilex Optical Company, Rochester, N. Y. will gladly send literature.

